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VOL III NO.

AUG./SEPT. 1974

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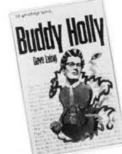


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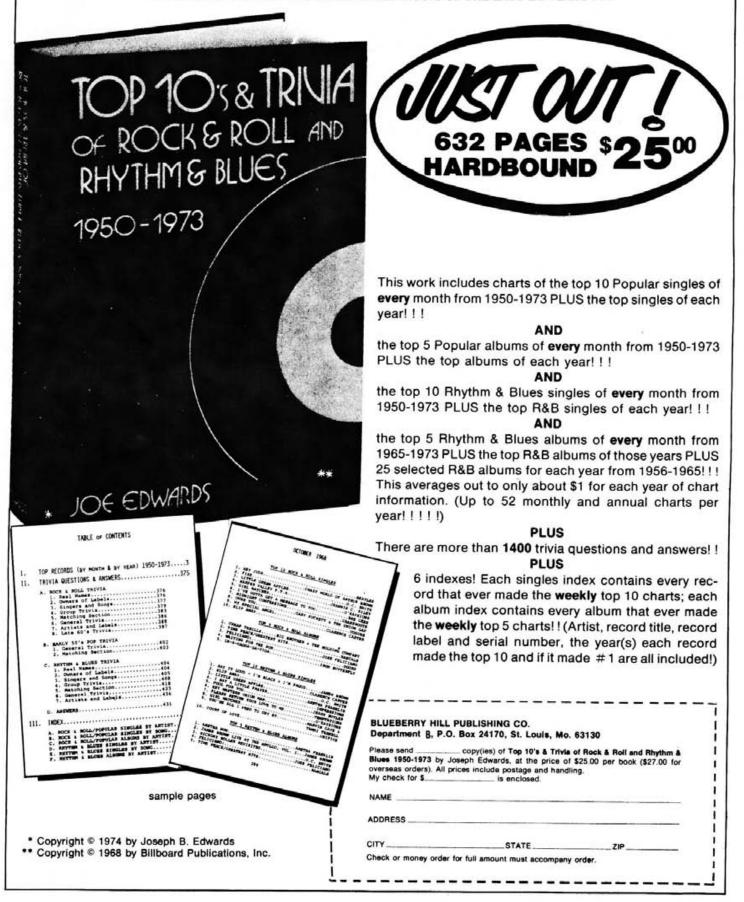
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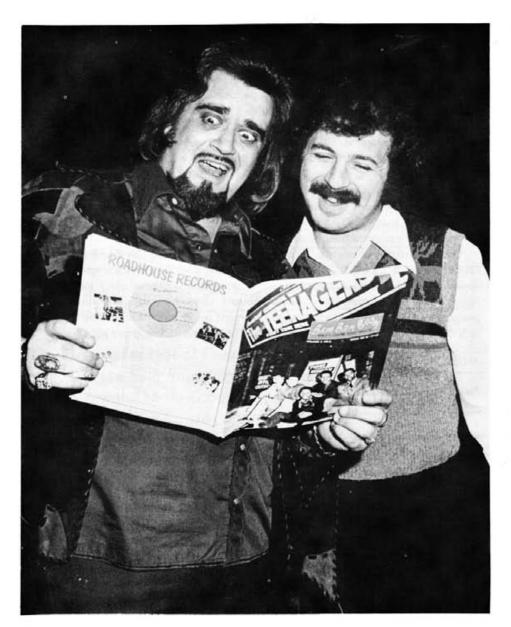
EDITORIAL

In past issues, it has been our practice to devote this space primarily to the announcement of events within our field, but, commencing with this issue, we shall attempt here to set forth our goals, policies, opinions, feelings and general editorial type information. We shall of course, continue to publish news of events relevant to the oldies field and this is to be found in a newly initiated column called THE BULLETIN BOARD. In an effort to expand this feature, we are inviting readers to submit for publication news of happenings in their particular areas. Please address your letters to the column and submit supporting documents (newspaper clippings, flyers for an event, etc.) where ever possible.

If you are a regular reader of this publication, by now you will have noticed some significant changes; most obvious is the physical appearance of the magazine which is far less that of of a specialized, esoteric R&B record collectors' magazine than before and much further in the direction of a mass circulation newsstand magazine. Secondly, you will find subject matter treated in this issue which, prior to this, has not appeared. These changes have not been sudden but have been developing during the last several issues toward the point we now have reached: this issue of BIM BAM BOOM appears, for the first time, on newsstands around the country and soon will be in a vast number of record stores across the entire continent and in many foreign countries. The cry from the hard-core R&B enthusiast has been loud and clear; there were the predictable accusations of "selling out" and abandoning our original concept in the interest of commerciality and profit (we have printed in our MAIL BAG section a lengthy letter - which outlines this philosophy). But to those readers we say this: It is not our aim to dilute the original concept but to expand on it. True, articles on the Ronnettes, Charlie Feathers and Elton John probably would not have found their way into these pages a year ago, but these are printed in addition to and not instead of the type of article which the purist R&B fan wants and deserves between these covers. Our mail reflects a continually increasing demand for stories about the more popular artists and we asked ourselves seriously whether this demand should be denied. Perhaps they are nowhere nearly as close to the roots, yet they certainly played a significant part in the history of Rock. But the much more far reaching question is this: if we love and appreciate the R&B sound so much, why keep it private? Why not spread our knowledge and insight around so that the younger generation can be turned on to this sound as well? Can you get a 15 year old who is only somewhat interested to buy a magazine with The Five Sharps or The DuDroppers on the cover and expect to reach him that way, or do you give him the Ronnettes or some other oldies act to which he can relate and expose him to The Orioles or The Ravens at the same time? Additionally, can we responsibly ignore the fact that rock-a-billy is achieving ever increasing recognition among serious R&B collectors, and certainly among enthusiasts of rock 'n' roll, to placate the minimal number of deep purists who cringe at the sound of a needle dropping on a Charlie Feathers record? After much soul searching and the most serious consideration, we have structured this issue as a foundation for what we feel the future holds. Certainly now, as always, we would like to hear from you, our readership, as we will continue to try to be as responsive as possible to our overall audience.

The serious devotee of R&B and R&R of the 50s has a chance now as never before to be heard, counted and united with others like himself. Using Connecticut as a base, Bill Nolan and a group of incredibly hard-working and dedicated people have formed The Rhyth'm & Blues and Rock 'n Roll Society, Inc. Their basic goal is to bring together the lovers of the music, to honor the artists who created it and to involve the families which heretofore were not able to participate. Planned social activities include membership dinners, swap meets

continued on page... 4



left to right: Wolfman Jack, leading New York D.J. and star of award winning film AMERICAN GRAFITTI, and Henry Farag, record producer and BBB's mld-west rep.

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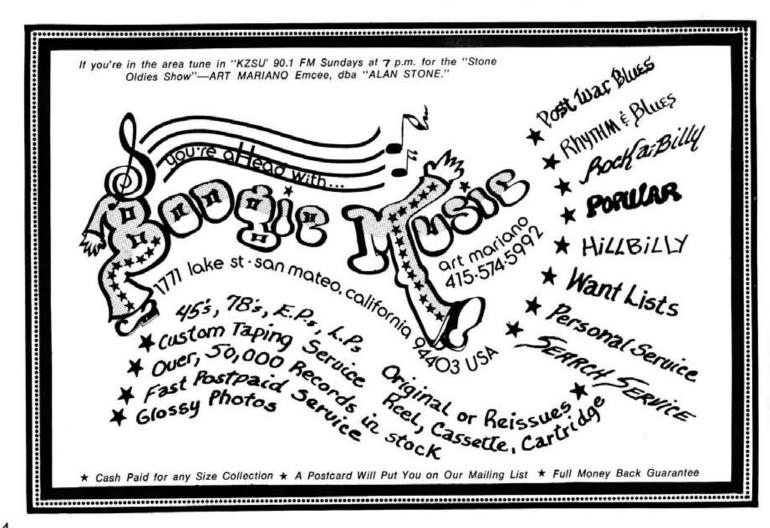
(during the summer months), record hops and whatever else your imagination can conjure up. We attended a meeting shortly before going to press and were amazed to see a large hall packed to the rafters with music lovers and record collectors from several states! A business meeting was held, records were played, a local group delighted the audience with their harmony and people lined up at the end of the evening to join. The membership fee is a mere \$5.00 per year per family; they need and deserve your moral and financial support now. The Society's advertisement appears in this issue and outlines all the details involved in becoming a member. This is an idea whose proverbial time has come and we wholeheartedly endorse their goals and encourage your participation.

Finally, virtually as we go to press comes the news from San Francisco that Charlie Miller, a DJ on a leading FM station there who devotes his show to the sound, is being severely hassled because he is white and playing black music! It seems that heavy pressure is being brought upon him to discontinue his programming. Rather than attempt to comment on so ludicrous a situation, we will close for now by quoting a saying recently brought to our attention:

MUSIC IS LOVE ITSELF.

Need we say more?

BBB's Steve Flam Speaking at Society's recent meeting; seated to his left is founder Bill Nolan.



CONTENTS

Vol. 3 No.1 Issue 13

Aug./Sept. 1974

FEATURES:

Back in The Sunshine: Ronnie Spector & The Ronettes	9
Both Sides Now: The Tokens	15
Elton John Remembers When Rock Was Young	23
The Robins on Spark (1954-1955)	26
Mike Stoller Replies	29
Clear Skies at Last! (The Five Sharps re-visited)	34
The Greatest Kocker of Them All: Charlie Feathers	38
Why Did The Bells Stop Ringing For The Admirations?	43
Interview with The Du-Droppers	48
Interview with The Carols	51
The Four Pharaohs Story	54

DEPARTMENTS:

Editorial -	_
Mail Bag -	-
Bulletin Board	
Books -	-
Films -	-
Records In Review	_
Pete Grenaysa: Sneakin' Back	-
Joe Marchesani: Time Capsule	-
Louie Silvani: From The Square	-
Wayne Stierle: A Way of Life -	- ,
Marcia Vance: A Girl Record Collector	-
Trading Post —————	-
Auction Block	- ;

MISCELLANY:

D.A. Dackery's Duzy Questions -	 78
You're Getting to be a Big -	 37
Collector When	

DISCOGRAPHIES:

The Ronettes —	13
The Tokens -	19
B.T. Puppy —	20
Spark -	3
Charlie Feathers —	42
The Du-Droppers -	50
The Carols	52
The Four Pharaohs -	55
The Red Caps —	59

THE COVER:

Ronnie Spector at New York's famed Continental Baths after a seven year absence from the personal appearance scene. Her return, along with a new record, marks the beginning of a re-born career.





We have arrived . . . If you associate yourself with 50's music, THIS IS THE SOCIETY FOR YOU

The purpose of the Rhythm & Blues-Rock'n Roll Society Inc. is to preserve the music and honor those talented artists, writers, producers etc. who made this music possible. To bring people together of common interest in a social, congenial atmosphere. Also to please not only the record collector himself, but the average music lover, and their wives and girlfriends as well.

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LETTERS FROM THE LADIES:

To the editors:

Bim Bam Boom was once the magazine "dedicated to the history of Rhythm & Blues" but lately it seems to have stopped being so. What was it that made you decide to broaden your scope? In giving the publication a facelift, you have destroyed its features. I have nothing against specialization and I feel that the old collector-oriented style was better.

I find the emphasis on "the revival" laughable because the majority of those involved do not take it seriously. Those that are buying the Simon album are not buying it for the Hummingbirds' harmony. The person with Elton John under his/her arm could not appreciate the Swallows. and most likely doesn't want to. Fifties music is the fad right now, the Thing To Do, and the "bring back rock & roll" craze makes Rhythm & Blues and collectors of the same even more misunderstood than before. I'm sure that most of you realize that such diversities as R&B, rockabilly, juvenile pop, blues, and contemporary rock (domestic and imported) are not "rock & roll." It should be evident to you that the Ravens didn't give birth to Alice Cooper, but the magazine implies that they did. Originally Bim Bam Boom was out to preserve R&B, realizing its worth as a separate, unique musical form, but now it is merely part of the commercial establishment

Meanwhile, Bim Bam Boom rakes in extra chips with albums such as "Twenty Rocking Originals" even though not all twenty are originals (which I suppose is on the same level as the Orioles and Ravens being called "1953 pre-Beatle rock"). Favorable reviews are given to records by new artists that smack of commercialism and weren't done out of love for the "doo-wops"-those ersatz "rock and rollers" get more per night than most of my heroes ever saw in a lifetime. The classic (although slightly off-key) Jones Boys release on Baron is simply called "solid rock & roll," which is misleading, aside from being an insult to pure pre-Freed material.

I was pleased by the absence of "Johnny Angel" this issue. Two years ago it wouldn't have been considered right for the magazine...the first installment wasn't even directly about music! I can't help finding Ruth Brown more interesting to read about than Richard Nader....

At the risk of sounding like a collecting elitist, I feel that Bim Bam Boom was too good to be read by people who will drop their "Music to Comb Your D.A. By" albums when the companies decide that the revival isn't making enough cash. The magazine that once had "Rare Sounds" and other features of interest (Stierle vs. Horlick on bootlegging, for example) now caters to people who don't know the Crows from the Crowns, and think that "Sincerely" was the first Moonglows' record. This brings to mind an article from issue 7 called "Discollectors"-you couldn't print it now since your support comes from so many ... readers ... who think Paul Anka articles are more interesting than the ones about the Castelles and Heartbreakers!

The magazine used to speak for itself, but now you have a full-page to proclaim your new "greatness," complete with endorsements. Naturally, the plug from a rock paper such as Crawdaddy would be first. I'm surprised it wasn't Rolling Stone! Oh well, there's always next issue ... "But those same guided missiles will get you in the end."

Ms. Susan Winson New York, N.Y.

Dear Big Bad Brother Boleroing Boogie Bash Band Man:



Howdy. Would ya send me a catalog, info, blubber, blabber and a copy of your esoteric rag. I mean, like, jaz orooney. Thanx. I hope youse guyz are relly doing quite well cuz you

deserve every turkey you get, but only on a gold platter. Maybe a licorice pizza.

Tycho Brahe Halelwa Oahu, Hawaii

We refer Ms. Winson to our editorial this issue which we hope will explain our current aims. To Miss Brahe, who sent along her picture, we say thanks for the good wishes and "whew!" Ed.

Another Friend Gone

Dear Editor:

It is with true remorse that I invite you to the Funeral. What Funeral? Oh, didn't you know? It happened here in Pittsburgh on April 6, 1974. The deceased was amongst questionable friends when it happened. I was there in a local record shop when the bogus relatives arrived. The deceased was still struggling to survive, but the sight of these so-called friends was too much as he dropped and was pronounced dead on the spot.

The bogus relatives said they were there to inspire and rejuvenate the deceased. You know them all: King, Apollo, VeeJay, Aladdin, Parrot, Gotham, and even Mercury and M.G.M. The names were right; but the clothing was a cheap reproduction of the original. They said the originals couldn't make it and if you didn't check the 1973 in the wax or bend the plastic, you couldn't tell the difference.

All are invited to attend, as the funeral train will stop in New York, one cause of death, and make the trip to California, the main cause of death, and be buried next to the land of memories of what once was. Delivering the eulogy will be any number of bootleggers who will swear they tried everything to aid the deceased and money was not really the motive at all.

Along with the deceased, let there also be buried the record trip, the enthusiasm, and the thrill of the Original Label.

If you haven't yet figured out who the deceased is, please bow your head for three minutes of silence for the dearly beloved, at least by some! The deceased is none other than RECORD COLLECTING!

Oh, in case you would like to bury the decased a little further — The Grandaddy of them reportedly is arriving next week, sporting his 1973 in the wax, bend the plastic, etc. Yes, my friends, it is none other than

continued on page... 63

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Ronnie Spector & The Ronettes by Ralph M. Newman

interview with Ronnie Spector by Steve Flam

"Woh - oh, woh - oh - oh". No one who first heard that sound as three incredibly tough, wicked looking young girls walked onto the stage of New York's Brooklyn Fox theater and tore into a song, will ever forget it. It is a sound which propelled those girls. The Ronettes, to the very heart of Rock history. One couldn't help but notice a strong family resemblence, and with good reason: two of the girls. Ronnie and Estelle (Bennett) were sisters while the third member, Nedra Talley, was their first cousin. They wore their hair alike, dressed alike in the first micro-mini skirts ever seen by most on a stage and used the usual audience reaction to maximum advantage. Their group name was a conglomeration of their individual first names and their act was to be the all-time leading exponent of the urban girl-group sound.

Born and raised in New York City's Washington Heights section, all three attended George Washington High, a school which already had established a history of giving rock & roll several stars. After graduation. Estelle pursued a year of drama and dance studies at Bergdoff Drama School and a year of fashion design at the Fashion Institute of Technology. Where, then, did the musical influence enter?

Singing groups have formed in a number of ways, but, the genesis of The Ronettes surely is one of the more unusual. When the girls were small and in the occasional need of discipline, their grandmother would lock them in a room as punishment. To pass the time, they took to singing and several such sessions raised their level of proficiency to the point that their grandmother, listening outside. advised them to consider pursuing it further. It was her encouragement which prompted the girls, all in their early teens, to enter an amateur night competetion at the Apollo which, to the amazement of all, they won. Thus convinced that her confidence was not misplaced, the girls' grandmother sponsored their trip to a vocal coach for singing lessons; while there one evening, they were heard by a man named Philip Halikus who became their manager and kept them busy during the coming months singing small clubs, hops, benefits and charity shows, all in the interest of keeping them before an audience and developing their sound. Halikus also succeeded in getting them signed to Colpix records, where an album was recorded but not released until their later successful period; one inane, poorly produced single from the album indeed was marketed at the time.

The Ronettes' first step to eventual stardom occurred on New York's west 45th street as they were on line to enter The Peppermint Lounge, Joey Dee's fabled twist palace. Mistaken for a singing trio which had been booked but never had arrived, they were ushered inside by the lounge's manager and whisked on stage. Seizing the opportunity, the girls responded with a rousing version of "WHAT'D I SAY," which delighted the audience and garnered them a contract to remain at the lounge indefinitly. Joey Dee was, at the time, making a film and offered the group a chance to apppear; in the final analysis, however, because of racial indelacacies, the offer could not be made good and Dee's organization, in order to make ammends, offered the girls the opportunity to open the new Peppermint Lounge in Miami, where they created such a sensation that they remained for the balance of the season. It was here that they were spotted by Murray Kaufman and transformed into the dancing "K" girls for his touring revue, after which they did a short stint with Clay

Cole's Twist-A-Rama tour. During this period, The Ronettes were also occupying

themselves by doing studio background work for such artists as Dee, Del Shannon and Bobby Rydell. Scheduled to do a particular session one day, and having been given a number to call to confirm it, Estelle dialed, wound up with the wrong number and found herself talking to Phil Spector. After some quick introductions, Spector himself made the group an offer of background work and the girls met with him to work out the details: that background session never occurred and the first product of their new association was a remarkable record entitled "BE MY BABY"-it went straight to number

Working with Phil Spector during that period in his career was a unique experience, but it must have been especially so for a trio such as The Ronettes. "We were recorded in the dark," recalls lead singer Ronnie, "which is sort of weird. But, you know, when you've got a man who's considered a genius, you don't ask questions." Ronnie also recalls their first trip to the studio, at which time Spector introduced the group to his by-then veteran engineer, Larry Levine. When first asked to sing, they came forth (purposely) with the most non-musical sounds they could muster and the "where did you find this group" look which Levine gave Spector must have been priceless! This amusing incident was the beginning of a relationship which was to produce a string of hit records considered by some to be among the best pop records



The Ronettes at Colpix

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ever made (see discography for complete list).

Most of their sessions were similar in one respect: those incredible Spector wall-of-sound tracks were recorded first, then the vocal backgrounds and Ronnie's lead was over-dubbed last. Says Ronnie: "Phil would teach me the songs 'cause I don't read music. But then, I'd put my own little 'doowahs' in there. I invented the 'doowahs." The instrumentalists read like a veritable "who's - who" of R&R studio musicians: Tom Tedesco, Bill Pitman, Jules Wechter, Nino Tempo, Leon Russell (clearly heard playing piano on the intro of "BABY I LOVE YOU"), Al De Lory, Hal Blaine, Sonny Bono, Jack Nitzsche, Glen Campbell and countless others. Vocal backgrounds were handled by

The Ronettes, Darlene Love, Bobby Sheen (Bob B. Soxx) and various other members of the Philles roster. Among them were Sonny and Cher, who first became acquainted during those sessions, and Ronnie recalls of Sonny: "He and Nino Tempo used to play the percussion parts, you know, and then Sonny wanted to sing and his voice was so bad that they used to put him way in the back." As is the case with most recording sessions, most of the Ronettes' required several takes, but "WALKING IN THE RAIN," the record which was to earn Phil Spector his only Grammy award (for the sound effects), was done in only one. (Ronnie was not satisfied with her original performance but was convinced not to re-do it by one of the song's writers, Cynthia Weil.) Those

mysterious "B" side instrumentals, designed to force radio stations to expose the "A" side only, were named after people in the Spector - Ronettes circle: "TEDESCO AND PITMAN" were two of the aforementioned backup musicians, "BEBE AND SUSU" were Ronnie's and Nedra's mothers, respectively, "MISS JOAN AND MR. SAM" were Spector'secretary and contact at the record plant, "BIG RED" was the group's bodyguard, "LARRY L." was the engineer and "CHUBBY DANNY D." referred to Danny Davis, the labels' promotion man.

By the early-middle 1960s, a new influence on the very lives of all concerned here was beginning to take shape; by the time "BREAKIN' UP" had been released, Phil Spector's tribute to his wife Annette, the engraving of " Phil & Annette" in each Philles release, had vanished and the world became aware that Phil Spector and Ronnie Bennett were in love. Spector became less and less concerned with the production of the group's records and increasingly more involved in his relationship with the girl; by the time the group cut "I CAN HEAR MUSIC," which was to be their last Philles relase, the production chores had been given over entirely to Jeff Barry, a writer with his wife, Ellie Greenwich, of many of the prior hits. "OH I LOVE YOU" was the last record which Spector produced for Ronnie before he married her, and their marriage in 1967 marked the beginning of what was to be for Ronnie Spector a forced retirement. The two releases on the off-shoot "Phil Spector" label (see discography), although released subsequent to the last Philles side, were actually recorded



The Ronettes (Nedra, Estelle & Ronnie) with Phil Spector at one of the recording sessions.

by the group before "BE MY BABY" and she was listed on these records as a solo artist in an attempt by Spector to break his new wife out as a single; it didn't work and her retirement was soon to become total.

Late 1967 saw The Ronettes (without Ronnie; her place was taken by another of her cousins, Elaine) accompany The Beatles on what was to be the last U.S. tour for both groups. The Beatles separated



Estelle, Ronnie & Nedra



The Ronettes getting acquainted with The Rolling Stones during English tour in February, 1964.

somewhat thereafter as, of necessity, did The Ronettes; Nedra married one of the group's earlier managers and moved to Hawaii and Estelle married into retirement as well. Ronnie Spector became part of her husband's celebrated self-exile which followed his Ike & Tina Turner "RIVER DEEP" fiasco, and neither of them was to be heard from for virtually two years.

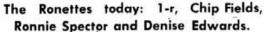
In 1969, almost as mysteriously as he had vanished, Phil Spector reappeared as a principal in a production deal with A&M and the label released one "Ronettes" (Ronnie and



a studio group) record: "YOU CAME, YOU SAW, YOU CONQUERED;" the "B" side was the earlier Philles master of "OH I LOVE YOU," an action which would appear to denote some sort of private symbolism. Although this record did not connect, Spector's association with A&M did produce two successful records with Checkmates Ltd. and he moved into the second major phase of his career as producer of The Beatles. Shortly thereafter came another release from Ronnie, on The Beatles' "Apple" label, entitled "TRY SOME, BUY SOME," which, in the true Spector tradition, was coupled with a song about a restaurant across the street from the recording studio where The Beatles would customarily send for food while recording; this record was somewhat successful but did not serve to break Ronnie out of her situation.

It was Ronnie's Spector's separation from Phil during early 1974 which





enabled her once again to perform as apparently she had wished for some time. Asked recently about her new life without her millionaire-husband, Ronnie replied: "I'm not knocking money, it's great to have, but Philip didn't understand (that) it couldn't buy everything. He made me stop singing... The first year it was fun, but I have to be active."

Ronnie Spector today is as active as she ever was. She is heard on Alice Cooper's latest album sharing background vocals with Liza Minelli on a cut entitled "TEENAGE LAMENT:" her "woh-oh" sounds like it is a direct lift from "BABY I LOVE YOU"! Now singing with a re-formed Ronettes group including Chip Fields and Denise Edwards, Ronnie is making numerous personal appearances and has a new record currently in release on the Buddah label; seemingly symbolic of her attitude towards her past life, it is entitled "I WISH I NEVER SAW THE SUNSHINE."

Editor's note: As we go to press, we are informed that Phil Spector has been the victim of a serious auto accident; while we are currently unable to report any further, we shall do so as we receive up-to-date information.

IS THIS WHAT I GET FOR LOVING YOU? THE POWER TO SERVING YOU? THE POWER TO SERVING YOU?

The Ronettes DISCOGRAPHY

Singles:		191
Colpix		
646	I'M ON THE WAGON	1962
	I'M GONNA QUIT WHILE I'M AHEAD	
MAY (Di	stributed by Colpix)	
138	MEMORY	?
	GOOD GIRLS	
Philles		
116	BE MY BABY	1963
	TEDESCO & PITMAN	
118	BABY, I LOVE YOU	1963
	MISS JOAN AND MR. SAM	
.120	(THE BEST PART OF) BREAKIN' UP	1964
	BIG RED	
121	DO I LOVE YOU	1964
	BEBE AND SUSU	
123	WALKING IN THE RAIN	1964
	HOW DOES IT FEEL?	
126	BORN TO BE TOGETHER	1964
	BLUES FOR BABY	
128	IS THIS WHAT I GET FOR LOVING YOU?	1965
	OH, I LOVE YOU	
133	I CAN HEAR MUSIC	1966
	WHEN I SAW YOU	
Phil Spec	tor (Veronica)	
i	SO YOUNG	
	LARRY L.	
2	WHY DON'T THEY LET US FALL IN LO	OVE
	CHUBBY DANNY D.	



1040 YOU CAME, YOU SAW, YOU CONQUERED 1969

OH, I LOVE YOU

Apple

1832 TRY SOME, BUY SOME 1971

TANDOORI CHICKEN

Buddah

384 LOVER, LOVER 1973

GO OUT AND GET IT

408 WISH I NEVER SAW THE SUNSHINE 1974

I WONDER WHAT HE'S DOING

Albums:

Colpix

THE RONETTES (FEATURING VERONICA) 486 HE DID IT, SILHOUETTES, GOOD GIRLS, THE MEMORY, YOU BET I WOULD, I'M GONNA QUIT WHILE I'M AHEAD, I'M ON THE WAGON, RECIPE FOR LOVE, MY GUIDING ANGEL, I

WANT A BOY, WHAT'S SO SWEET ABOUT

SWEET SIXTEEN.

Philles

PHILLES RECORD PRESENTS TODAYS HITS 1963 4004

BE MY BABY

4005 A CHRISTMAS GIFT FOR YOU 1963

FROSTY THE SNOWMAN, SLEIGH RIDE, I SAW

MOMMY KISSING SANTA CLAUS.

PRESENTING THE FABULOUS RONETTES 1964 4006

(FEATURING VERONICA)

WALKIN' IN THE RAIN, DO I LOVE YOU, SO YOUNG, (BEST PART OF) BREAKIN' UP. I WONDER, WHAT'D I SAY, BE MY BABY, YOU BABY, BABY I LOVE YOU, HOW DOES IT FEEL, WHEN I SAW YOU, CHAPEL OF LOVE.

NOTES ON DISCOGRAPHY:

- 1. Although the album, Colpix 486, was recorded before The Ronettes' association with Philles, it was not released until after their later success. The only prior release was the Colpix single, 646.
- 2. The album A CHRISTMAS GIFT FOR YOU, Philles 4005, was actually recorded by the entire Philles roster. Although the identifiable lead of the group given for each cut is featured, the backgrounds on all the cuts were done by a mixture of all the artists.
- 3. The cut CHAPEL OF LOVE on Philles 4006 was recorded prior to the hit version by The Dixie Cups. Ronnie strongly suggested to Phil Spector that this be released as a single, but Spector did not believe in the song enough to do it. The later recording of the Barry-Greenwich tune subsequently went to number one nationally.

"THIE GOLDEN GROUPS"



RELIC 5015

- Debendan OARLING
 Mel Jurige BELLS DE LOVE
 LANTE BUCKES BOUNDERS IN HIS BUDDING LINDY
 FINE WITHOUT LOOK ME IN THE EVES
 LOWINGH DEVES SEELS
 SOMEWAY COME BACK BARN
 BOOK OOMS IN CUILS.
 NUMBER STORY WITHOUT D

- L STORY OF OUR LOVE

- Mailla Mings CHIP CHIP
 Smurt These = BOD O LIPK
 Limite Bucklet Senders A His Budders GREAT
 BUSIN = BEART = BUSIN = BUSIN = GREAT
 BUSIN = FERRIAL LIPE HINV
 Hamalin = FERRIAL LIPE
 Conneads MARLENE
 Thinker = PLEASE TALE TO ME
 Primers GREGOT GRE
 Primers GREGOT GRE
 Primers GREGOT GRE
 Primers GREGOT GREAT
 Primers GREGOT GREAT
 Primers GREGOT GREAT

- S. Pile Willows LAY YOUR HEA SHOULDER 18. Meta Hung TONITE TONITE



RELIC 5016

SIDEA

- Lee Allen WALKING WITTH MRI, LEE Statustes POUNT AND OF A OVE STROUGHTS BING BONG STROUGHTS GET A A OVE STROUGHTS GET A A OVE Carwistes POEA A OVE STROUGHTS TALK IT OVER STROUGHTS I AM LOWEL STROUGHTS I AM LOWEL STROUGHTS I AM LOWEL

- SHOUNDEST DIAM DIAMY

 SHOUNDEST DIAM DIAMY

 SHOUNDEST DIAM DIAMY

 SHOUNDEST DIAM DIAMY

 SHOUNDEST DIAMY

 CIGARITE

 SHOUNDEST DIAMY

 CIGARITE

 SHOUNDEST DIAMY

 SHOUNDEST DIAMY



RELIC 5017

SIDEA

- STAY DO YOU BELIEVE WE'RE LOVERS I HEMEMBER ALWAYS THE WINDS I LOVE YOU BABY DO I ME ALONG
- SIDE B

 HIGHWING ARDIMO

 RUHWING ARDIMO

 RUHWING ARDIMO

 BUT NOT FOR ME

 FILE ARD GET IT

 FITS ALBIGHT

 SO THE NEARMESS OF YOU

 COME AND GET IT

 FITS ALBIGHT

 SO THE NEARMESS OF YOU

 IN COME AND GET IT

 IN COME AND GET IT



RELIC 5018

- 1. PLL RISS YOUR TEARDROPS AWAY Sees 2:14
 2. PLL BE THESE THRE 2:16
 2. DIELAN RIGHY THRE 2:16
 3. DIELAN RIGHY THRE 2:16
 5. DIAMONDS AND PERAILS THRE 2:13
 6. DIAMONDS AND PERAILS THRE 2:13
 7. A RUMORED POUNDS OF CLAY THRE 2:36
 8. TOSSIN AND TURNEY THRE 2:36
 8. TOSSIN AND TURNEY THRE 2:36
 9. SUSTINEEN RIGHY AND THRE 2:34
 9. MOTTER RIGHY AND THRE 2:34
 9. MOTTER RIGHY AND THRE 2:34

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BOTH SIDES NOW THE TOKENS

by Ed Engel

Given Brooklyn, New York in the middle late 50s, a white group with the unlikely name of "The Tokens" and their ambitions to be not only successful recording stars but producers as well, what has the history of the music business of that era taught you to expect? Yet another "dum-doobie-doo-woh-oh" with one or two local hits and an express ticket into history, correct? Obviously not in the case of this group! The multi-faceted and extraordinarily productive careers of The Tokens, both as a unit and individually, represent a happy exception to the tales which generally spill out of the 50s.

The embryonic stage was set at Abraham Lincoln High School (where the currect film, LORDS OF FLATBUSH, was shot; see review in this issue), where two of its students, brothers Phil and Mitch Margo, were members of an R&R instrumental band; they had made one futile attempt at recording, an up-tempo version of the standard "CHOPSTICKS," and it failed to bring them any closer to their ultimate dream.

At the same time, two other Brooklynites. Jay Siegel and Hank Medress, were seeking their fortunes as members of an amateur group called The Tokens, and after a similar

lack of success became involved in other projects. Jay spent 1958 and 1959 as lead singer of Darrell & The Oxfords, a group which came to enjoy two Roulette releases, five personal appearances with the Alan Freed entourage and generally moderate success on the local level. Hank was part of The Tokens group which cut "WHILE I DREAM" for Morty Craft's Melba label, a record of note today for the lead was another aspiring young singer named Neil Sedaka. That record too was somewhat successful locally and prompted Neil to go out and try it on his own; The Oxfords didn't seem to be heading anywhere, so Hank and



Jay regrouped their forces to find a couple of additional members and perhaps that elusive hit record.

During that transient period, they often rehearsed with Sedaka, Carol King and at times Neil Diamond, and at least the idea was entertained of forming a group! It is obvious why that concept didn't last for long; after approximately three weeks, each was out on his own developing the talent which would eventually make each a super-star.

Somewhere in their search for additional members, Hank and Jay were introduced to Phil and Mitch. The brothers auditioned a song they had written, the group "touched it up" and Jay took a demo to Roulette; the label passed. Rejection! It was difficut to accept but it prompted them to tighten up their new material. They came up with another song in which they believed and took it to Morty Craft,

an associate of Hank's from the Melba days; Craft had recently formed another label, Warwick, and was sufficiently impressed with their song to offer a contract. Thus, during late 1960, "TONIGHT I FELL IN LOVE" was recorded and produced by the group; when asked for their name to put on the label, they realized that they hadn't gotten around to picking one. Phil remembered the old Tokens name which Hank and Jay had used and all concerned just nodded their heads in agreement without any countersuggestions. After broken promises and much delay, "TONIGHT I FELL" was released and established The Tokens as a top 10 recording act. (To finally put a long standing rumor to rest, the group was not backed by the Lincoln H.S. Band on this record.) It garnered them two appearances on the Dick Clark show but no royalties from Warwick, and when asked if they felt any bitterness over this, Jay was quick to point out: "It was a good thing that it happened it enabled us to break our contract with Warwick and sign with RCA, a bigger and more reliable company."

June 1961 saw the execution of a contract with RCA which called for three Tokens releases. The first two, "WHEN I GO TO SLEEP" and "SINCERELY" were in a rock vein; the third was an off beat folk arrange-

ment of an old African chant called "WIMOWEH". So little faith did the group have in the potential public acceptance of this sound that they had resigned themselves to limiting their acitivites to production while giving up singing altogether. The Tokens were given the opportunity to reconsider that position, however, as their unusual record started to climb the charts. By late 1961, six weeks after its release, "THE LION SLEEPS TONIGHT" occupied the number one spot on the charts and the group was amazed to find itself considered as one of the hottest singing sensations in the country. Not a common accomplishment for a quartet of boys ranging in age from 13 to 21 (their accompanist, Joe Venneri, the first of many "fifth Tokens" was the oldest at 22). Their unusual blend of voices, featuring Jay as lead, Hank as first tenor, Mitch as second tenor and Phil as bass catapulted an album, named after the hit single, high onto the charts at a time when folk oriented music seemingly would not stand a chance. The ascent of the music form which came to be known as folk rock was another five or six years in the offing.

RCA continued to release singles, which were successful, but never to the extent of "LION", and The Tokens began to dabble further in production. They produced "FLY SWATTER" b/w "BEE SIDE," an instrumental single released under the name D.D.T. & Repellant in conjunction with Jerry Goldstein, now the producer of the super-group War, and Bob Feldman, noted for his work with The Angels and his massive production credits with the Bang label. The Tokens' first meaningful production deal brought them (as producers only) to Capitol where, during 1961 and 1962, they produced five unsuccessful records. They were ready with their sixth try when Capitol ran out of patience, and after a few heated words, The Tokens departed with their record and sold it to Laurie; that record, "HE'S SO FINE" by The Chiffons, went to number one and firmly established their publishing and production firm, Bright Tunes.

Towards the end of 1964, The Tokens ended their association with RCA and decided to enter yet another



THE TOKENS left to right — Accompanist Joe Venneri, Mitch Margo, Hank Meddress, Jay Siegel; Front — Phil Margo

facet of the business by forming their own record label. Borrowing the initials from their production firm and the dog from RCA's logo (they felt RCA had been the key to their success), Mitch Margo designed the logo for B.T. Puppy records, which was to see nineteen releases before breaking wide open.

During that period, the group spread their talents into several areas. They continued their association with Laurie, which produced several more records by The Chiffons (two under the pseudonum Four Pennies and released on Laurie's subsidiary Rust label), a record by Randy & The Rainbows and a re-recorded version of one of their early Warwick sessions, "PLEASE WRITE" b/w" I'LL ALWAYS LOVE YOU".

BTP's 20th release was the one which rendered the label as one to be reckoned with; "SEE YOU IN SEPTEMBER" entered the top ten as speculation persisted that the group

given credit on the label, The Happenings, was actually The Tokens. Absolutely not true, as Happenings lead singer Bob Miranda will tell you. He had become involved with The Tokens at Rust as a member of The 4 Graduates; having met with no success there, they decided to go it on a new label under a new name. Their first release, "GIRLS ON THE GO" unfortunately didn't, but it was a rapid up-hill trip from there. They followed with several hits as did The Tokens themselves as artists, and the label flourished until late 1966.

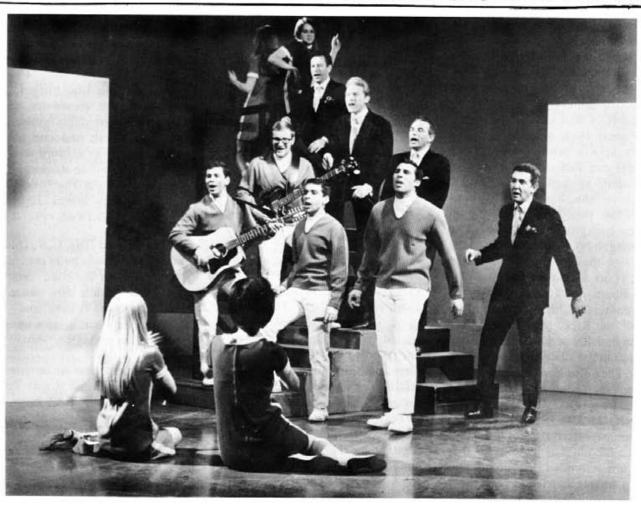
In early 1967, after B.T. Puppy ceased to be, The Tokens signed with Warner Brothers, and their very first release, an up-tempo remake of Steve Lawrence's "PORTRAIT OF MY LOVE" sent them once again to number one. From that point on, their career as recording artists was sporadic; none of their subsequent WB releases repeated the success of the first, and two more label changes, first

to Buddah and then to Bell, failed to produce any further major hits for them as artists.

Being recording stars had long ceased to be The Tokens' priority as they had become firmly established in the extremely lucrative world of commercials. Although they produced and performed dozens of them for a myriad of sponsors, listed below are some of the most memorable:

- "PAN AM MAKES THE GOING GREAT"
- "JUST A SILLY MILLIMETER LONGER" (Chesterfield)
- "ANYPLACE CAN BE A SODA FOUNTAIN" (Great Shakes)
- "BAN WON'T WEAR OFF"
- "BOWLING BRINGS THE SWINGER OUT IN YOU" (AMF)
- "FLY EASTERN NUMBER ONE TO THE SUN"
- "HAIR SO NEW" (Clairol)

The Tokens were among the first and youngest musical entities to do this



The Tokens on the "Shindig" TV show during the early 60s.



CROSS COUNTRY — a current group containing Mitch & Phil Margo and Jay Siegel.

type of work and set the stage for many future rock groups.

The more recent history of the group has seen its individual members distinguish themselves, particularly Hank Medress. During the last four years, Hank, in conjunction with Dave Appell (remember his group, The Applejacks, on Cameo?), has produced a million seller remake of "THE LION SLEEPS TONIGHT" with Robert John, a string of multimillion sellers with Dawn (Tony Orlando) and two albums by one of the leading up and coming female talents in the business, Melissa Manchester (her most recent album features backgrounds by The Dixie Hummingbirds). Currently working again with the other members of the group, Hank is co-producer of a new Atco album by Cross Country, a group containing Jay, Mitch and Phil as well as Rick Mc Grath, Greg Walker and Loren Korevek; most of the songs in the album were written by Mitch. They also have a new single in release, an update of the Wilson Pickett classic "IN THE MIDNIGHT HOUR".

These new records do not come close to the old Tokens sound - they were not intended as such. This group's unique fourteen year history has been a study in progressive change, and we look forward to what is yet to come!

There were several other groups which recorded under The Tokens name who were completely unrelated: two groups were black one recorded "DOOM LANG," on Gary and the other "OH WHAT A NIGHT" on Date; Johnny & The Tokens, which released "Taste Of A Tear" on Warwick, was a completely different group thrown together by the label to capitalize on The Tokens' name after their RCA success. The RCA album "The Tokens Again," released after the group hit on Warner Brothers, was indeed a collection of

previously unreleased masters recorded by the Brooklyn group.

- The Tokens produced three records on the Swing label, a division of B.T. Puppy; one, "REMEMBER LAST SUMMER," an Ernie Maresca composition billing the group as The Four Winds was in actuality recorded by The Tokens. The second record billed the act as The Coeds which was a female group with The Tokens and the third, listing The Buddies as the group, was The Tokens under yet another name. Their explanation for the various names is simple-it was done in the hope that something different might hit it off with the record buyer.
- * The group admits to being greatly influenced by the harmony and style of The Skyliners and Dion & The Belmonts. Many of their early arrangements certainly do reflect these influences.
- Throughout the years, The Tokens did extensive studio background work for several leading artists, including Del Shannon, Connie Francis and The Blue Project. The most successful record on which they participated in this fashion was "98.6" by Keith and one of the most unusual was a record released on Red Bird by The Rockaways, a group consisting of The Tokens and The Americans minus Jay. (see discography).
- A group called The U.S. Double Quartet which was quite popular in the middle-of-the-road market during the middle 60s was comprised of The Tokens and The Kirby Stone Four, a most unusual combination to say the least.
- * The Tokens were quite friendly with Al Kooper of Royal Teens, Blues Project and BS&T fame, and Kooper is to be heard playing guitar on several of The Tokens' sessions.
- * In 1964, the Tokens played the now-defunct Manhattan Paramount on the same bill with The Beatles.









The Tokens SCOGRAPHY

615 TONIGHT I FELL IN LOVE / I'LL ALWAYS LOVE YOU

7896 WHEN I GO TO SLEEP / DRY YOUR EYES

7925 SINCERELY / WHEN THE SUMMER IS THROUGH

7954 THE LION SLEEPS TONIGHT / TINA

7991 B'WA NINA / WEEPING RIVER

8018 THE RIDDLE / THE BIG BOAT

8052 LA BOMBA / A TOKEN OF LOVE

8064 THE FLY SWATTER / BEE SIDE

8089 I'LL DO MY CRYING TOMORROW DREAM ANGEL GOODNIGHT

A BIRD FLIES OUT OF SIGHT / WISHING

8148 TONIGHT I MET AN ANGEL / HINDI LULLABYE

8210 HEAR THE BELLS / A B C -1-2-3 8309 LETS TO TO THE DRAG STRIP / 2 CARS

B.T. PUPPY (See B.T. Puppy Discography for Tokens releases)

SWING (A division of B.T. Puppy)

100 REMEMBER LAST SUMMER / STRANGE FEELINGS 4 Winds

101 MARK MY WORDS / YOUR MY FIRST LOVE

The Co-Eds The Buddies

D.D.T. and Repellant

3180 PLEASE WRITE / I'LL ALWAYS LOVE YOU

102 ON THE GO / ONLY MY FRIEND

5900 PROTRAIT OF MY LOVE / SHE COMES AND GOES

7056 HOW NICE / ITS A HAPPENING WORLD

7099 AIN'T THAT PECULIAR / BYE, BYE, BYE

7169 TILL / POOR MAN

7183 MISTER SNAIL / NEEDLES OF EVERGREEN

7202 ANIMAL / BATHROOM WALL

7233 THE BANANA BOAT SONG / GRANDFATHER 7255 THE WORLD IS FULL OF WONDERFUL THINGS / SOME PEOPLE SLEEP

7280 GO AWAY LITTLE GIRL—YOUNG GIRL / I WANT TO MAKE LOVE TO YOU

7323 I COULD BE / END OF THE WORLD

151 SHE LETS HER HAIR DOWN / OH TO GET AWAY

159 DON'T WORRY BABY / SOMÉ PEOPLE SLEEP 174 BOTH SIDES NOW / I CAN SEE YOU DANCING WITH ME

187 GROVIN TO THE MUSIC-SESAME STREET LISTEN TO THE WORDS, / LISTEN TO THE MUSIC

45190 YOU AND ME / I LIKE TO THROW MY HEAD BACK

RELATED RECORDINGS:

ROULETTE

4174 PICTURE IN MY WALLET / ROSES ARE RED Darrell And The 4230 CAN'T YOU TELL / YOUR MOTHER SAID NO Oxfords (Jay)

104 WHILE I DREAM / I LOVE MY BABY Tokens with Neil Sedaka

RED BIRD

10-005 TOP DOWN TIME / DON'T CRY

The Rockaways

6934 IN THE MIDNIGHT HOUR / A SMILE SONG

Cross Country

ALBUMS

2514 THE LION SLEEPS TONIGHT

2631 WE SING FOLK

2886 WHEELS

3685 AGAIN

WARNER BROS.

1685 HAPPENING WORLD / PORTRAIT OF MY LOVE

BUDDAH

5059 BOTH SIDES NOW

ATCO

7024 CROSS COUNTRY

DIFFERENT TOKENS GROUPS:

DOOM LANG / COME DANCE WITH ME

The Tokens

OH WHAT A NIGHT / (HEY HEY) JUANITA

The Tokens

WARWICK 658

TASTE OF A TEAR / NEVER TILL NOW

Johnny & The Tokens

		1000	911	—
181	HAVE YOURSELF A VERY MERRY	The Happenings	533	SCENES (From Another World) /
	CHRISTMAS / Same		22.01	YOU'RE IN A BAD WAY
500	SWING / A GIRL NAMED ARLENE	The Tokens		OL MAN RIVER / GREEN PLANT
501	WHY AM I SO SHY / A PENNY FOR	The Three Pennies	535	I'LL BE SEEING YOU /
	YOUR THOUGHTS			OH TO GET AWAY
502	HE'S IN TOWN / OH CATHY	The Tokens	536	SWEET PAJAMAS / PERHAPS
	I'M NOT GONNA WORRY /	The Cinnamons	1002	THE JOY OF GIVING
	STRANGE STRANGE FEELING			FIRST SPRING RAIN / POOR MAN
504	YOU'RE MY GIRL / HAVIN FUN	The Tokens	538	MUSIC, MUSIC, MUSIC / WHEN
505	NOBODY BUT YOU / MR. CUPID	The Tokens	***	I LOCK MY DOOR
506	HANG AROUND / CANDY APPLE	The Del Satins	539	AMANDA'S MAN / GREEN PLANT
	VETTE		540	RANDY/LOVE SONG OF MOMMY
507	SYLVIE SLEEPIN / A MESSAGE TO	The Tokens		AND DADDY
	THE WORLD		541	FIRST SPRING RAIN / POOR MAN
508	DANCE TO THE MUSIC / MR.	The Cinnamons		THE PARTY OF THE P
	CUPID '65			ANYWAY / SEALED WITH A KISS
609	SWEETS FOR MY SWEET / A GIRL	The Del Satins	543	
200	NAMED ARLENE			ANYWAY
510	SO FINE / A MESSAGE TO THE	Eddy's Group	544	GIRL ON A SWING / WHEN I
	WORLD			LOCK MY DOOR
511	The second secon	The English Muffins	545	CRAZY RHYTHM / THE LOVE SONG
	WHY AM I SO SHY		75757	OF MOMMY AND DADDY
12	ONLY MY FRIEND / CATTLE CALL	The Tokens		PEACE / HEY JUDE
13	THE BELLS OF ST. MARY / JUST	The Tokens	547	WHEN I LOCK MY DOOR /
	ONESMILE			WALKING ALONG-HAPPY WANDER
14	THE PARTY OF THE P	The Del Satins	548	BEST 사이 아름아가 있는 14 이 10 이 BEST NO. 그 이 아니는 사이지 않는 10 10 이 보니다. 그런 그 10 10 10 10 10 10 10 10 10 10 10 10 10
	I CAN'T FIND THE GIRL ON MY	Satins 4	549	THAT'S ALL I WANT FROM YOU /
	MIND / OH CATHY		222	HE THINKS HE'S A HERO
16	THE 3 BELLS / MESSAGE TO THE	The Tokens	550	
	WORLD			AFFAIR OF TWO HAPPY PEOPLE
17	GIRLS ON THE GO / GO GO	The Happenings		DO REME / WHEN I LOCK MY DOOR
18	DON'T CRY SING ALONG WITH THE	The Tokens	552	PLEASE SAY YOU WANT ME /
	MUSIC / I HEAR TRUMPETS BLOW		7220	GET A JOB
19	BREEZY / GREATEST MOMENTS	The Tokens	553	SUPER DOOPER TROOPER / MR.
. Con	OF A GIRLS LIFE			SNAIL
520	SEE YOU IN SEPTEMBER / HE	The Happenings	554	GIRL OF THE SKIES / THE SON OF
	THINKS HE'S A HERO		2000	A PREACHER MAN
521	WOULD YOU BELIEVE / SO GLAD	Beverly Warren	555	[27] [27] [27] [27] [27] [27] [27] [27]
-	YOU'RE MY BABY		8203	IN THE CROWD
522	GO AWAY LITTLE GIRL / TEA TIME	The Happenings	556	
523	GOODNIGHT MY LOVE / LILLIES	The Happenings		MICROPHONE TECENIQUE
0.500	BY MONET		557	I'LL CRY AGAIN / BABY DON'T
524	The state of the s	U.S. Double Quartet		SURPRISE ME
525		The Tokens	558	SECRET LOVE / STRANGE
	HE'S SO FINE / MARCH	Beverly Warren	N8/850	STRANGE FEELING
527	I GOT RHYTHM / YOU'RE IN A	The Happenings	559	
0.000	BAD WAY			BE SWEETHEARTS
528	TOMORROW (HE'LL BE	The Steeple People	560	
-	COMING HOME) / OH CATHY		561	WAR / OVERTURE TO HELLO
529			562	SUNNY DAY / MR. SNAIL
30		The Happenings	1020	WIL BOLLWORNING TOLLORSON
531	GREEN PLANT / GREEN PLANT	Shenny "Goofy"	563	I'LL DO MY CRYING TOMORROW /
-0057		Brown (DJ Only)		A GIRL NAMED ARLENE

532 WHY DO FOOLS FALL IN LOVE / WHEN THE SUMMER IS THROUGH

533	SCENES (From Another World) /	The Scene
	YOU'RE IN A BAD WAY	
534	OL MAN RIVER / GREEN PLANT	The Steeple People
535	I'LL BE SEEING YOU /	Randy &
	OH TO GET AWAY	The Rainbows
536	SWEET PAJAMAS / PERHAPS THE JOY OF GIVING	The Rock Garden
537	FIRST SPRING RAIN / POOR MAN	We Ugly Dogs
538	MUSIC, MUSIC, MUSIC / WHEN I LOCK MY DOOR	The Happenings
539	AMANDA'S MAN / GREEN PLANT	Amanda Ambrose
540	RANDY/LOVE SONG OF MOMMY AND DADDY	The Happenings
541	FIRST SPRING RAIN / POOR MAN	The Canterbury Music Festival
542	ANYWAY / SEALED WITH A KISS	The Happenings
543	BREAKING UP IS HARD TO DO / ANYWAY	The Happenings
544	GIRL ON A SWING / WHEN I LOCK MY DOOR	Bob Miranda
545	OF MOMMY AND DADDY	The Happenings
546	PEACE / HEY JUDE	The Lollipop Tree
547	WHEN I LOCK MY DOOR / WALKING ALONG-HAPPY WANDERER	U.S. Double Quartet
548	GREEN PLANT / NITE TIME MUSIC	The Magic Ship
549	THAT'S ALL I WANT FROM YOU / HE THINKS HE'S A HERO,	The Happenings
550	AFFAIR OF TWO HAPPY PEOPLE	The Sundae Train
551	DO REME / WHEN I LOCK MY DOOR	The U.S. Double Quartet
552	PLEASE SAY YOU WANT ME / GET A JOB	The Tokens
553	SUPER DOOPER TROOPER / MR. SNAIL	Canterbury Music Festival
554	GIRL OF THE SKIES / THE SON OF A PREACHER MAN	The Dave Appell Ensemble
555	LET IT RIDE / ONE FACE IN THE CROWD	The 4 Winds (The Tokens)
556	CONJUGATION TO LOVE / REAL MICROPHONE TECENIQUE	Dorian
557	I'LL CRY AGAIN / BABY DON'T SURPRISE ME	The Canaries
558	SECRET LOVE / STRANGE STRANGE FEELING	The Chiffons
559	BE SWEETHEARTS	The Cinnamon Angels
560		Lou Gosset
561	WAR / OVERTURE TO HELLO	Brute Force
562		The Canterbury Music Festival

Brute Force The Canterbury Music Festival The Del Satins

The Happenings

Brown (DJ Only)

The Happenings

		Alb	um	\$	
1000	I HEAR TRUMPETS BLOW	The Tokens The Happenings		FRANK PARISP.H.B.	The Purple Haze Band
1001	SEE YOU IN SEPTEMBER BACK TO BACK	The Tokens & The Happenings	1017	A SIDE BY SIDE	Andrea Carroll and Beverly Warren
1003	PSYCHE GREATEST HITS	The Happenings The Happenings	1018	RAIN AND SHINE	The Canterbury Music Festival
1004	LIFE IS GROOVY	U.S. Double Quartet The Tokens	1019	OUT TO LUNCH	The Del Satins
1006	TOKENS OF GOLD FLYING HIGH	The Canaries The Trade Winds	1021	THE SUNDAE TRAIN	The Sundae Train
1008	AROUND THE WORLD SHORE TO SHORE	The Town Criers	1023	WISHING YOU WELL AMOROD'S BRAND	The Penny Sisters Paul Amrod
1010	MIXED SOUL	Satins 4 & The Cinnamon Angels	1025	BILLY WYMAN'S FREE COUNTRY BOW STREET RUNNERS	Billy Wyman Bow Street Runners
1011	MY SECRET LOVE GREATEST MOMENTS	The Chiffons The Tokens	1026 1027	INTERCOURSE	The Tokens The Tokens
1013	FROM ME TO YOU DECEMBER 5th	Lou Gossett The Tokens	1028	THE VERY BEST OF THE TOKENS NEW VOICES OF 1972	Various Artists
1015	EXTEMPORANEOUS	Brute Force		*	1. 1. 1. 2. 2.

WHERE DO I GO-BE IN (HARE

KRISHNA) / NEW DAY COMIN

*This record was released also as Jubilee 5666 and RCA 7002.



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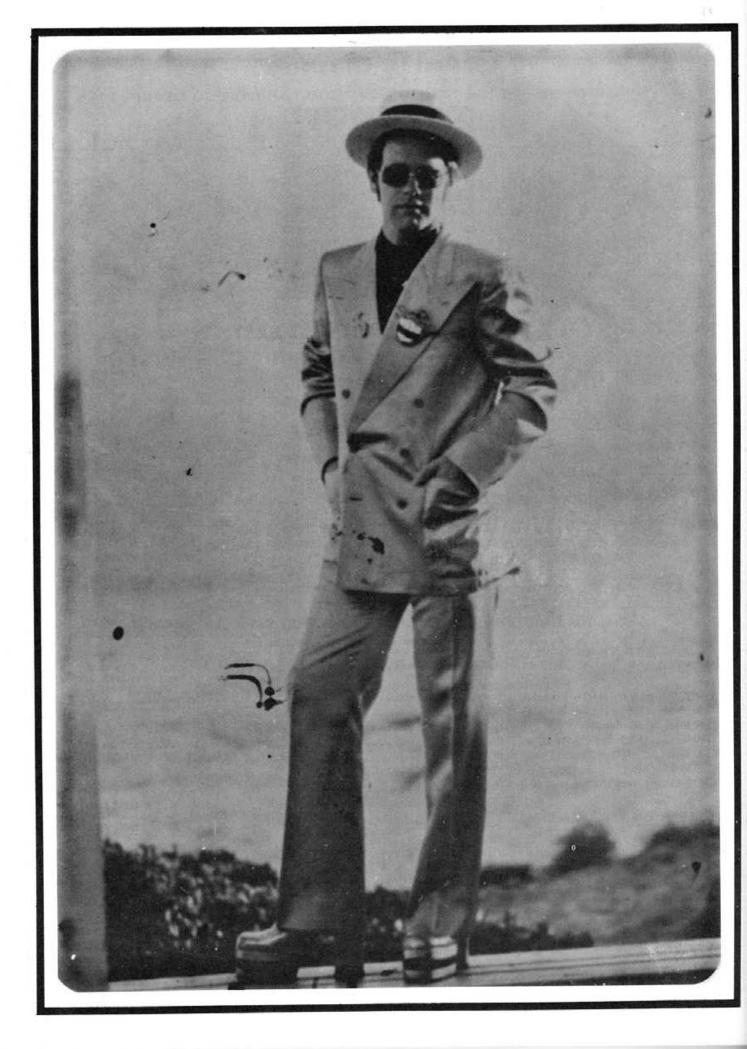
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ELTON JOHN

"I remember when Rock was young/me and Suzie had so much fun/holding hands and skimming stones/Had an old gold Chevy and a place of my own/But the biggest thrill I ever got/was doing a thing called the crocodile rock/While the other kids were rockin round the clock/we were hoppin and boppin to the crocodile rock/Crocodile rockin is something shockin/when your feet just can't keep still/I never knew me a hetter time/and I guess I never will..." (Copyright 1972 Dick James Music Ltd. By permission)

If you had not listened to the radio approximately one year ago, one might be able to convince you that these words were uttered by a veteran Brooklynite on the line of a Rock Revival show. But of course, early 1973 found this sentiment on the world's airwaves delivered by Reginald Kenneth Dwight, professionally and affectionately known as Elton John. Interesting indeed that the obscure town of Pinner, England, and not Brooklyn or the Bronx, should give the music world a young man who rose to its uppermost echelon and who, during the entire period of his ascent, displayed a genuine appreciation for, if not indeed a sense of being musically rooted in, pure American Rock & Roll of the 50s.

Elton John is only 26 years old, and as much as he rejects the label, he has been a "superstar" for more than 10% of his life. But his background and attitudes are not traditional as superstars go, and neither is his ability to feel comfortable and produce hits in an infinite number of bags. His subsequent release, "DANIEL," was, according to the unwritten law of the record business, as illogical as a follow-up to Crocodile Rock could be,

Remembers When Rock Was Ynunn



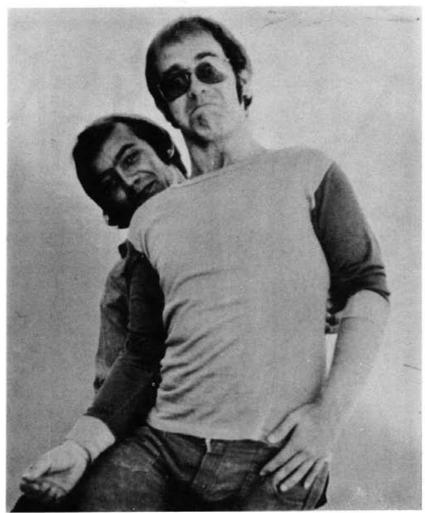
By Ralph M. Newman

yet it became as large a success. It is worthwhile, therefore, to trace some of the history of this paradoxical musical entity.

It is not expected, even of future superstars, that they play the piano at 4 years of age, but such was the case with young Elton. In fact, so well did he play that, a mere 7 years later, he won a scholarship at the Royal Academy of Music in England. Although quite normally taken with another American fact of life, football, Elton, during the next 5 years spent his Saturdays studying, although admittedly reluctantly at times. It was during this period that Elton became aware of and turned on to the Bill Haleys and Elvis Presleys of the world, for his mother apparently kept him well supplied with the hits which historically became the nucleus of American Rock. "I remember she brought the records home and they were different from what we had been hearing. She thought I would like them. Well, I couldn't believe how great they were. From then on rock 'n' roll took over. I used to play Jerry Lee Lewis and Little Richard things on the piano and just thump them out."*

Although most young men, especially those musically inclined, identified with the rock & roll idols of the area and entertained all sorts of fantasies about the music business. Elton John, with his wits very much about him, made a move which affected his entry into his chosen world. To the amazement of all around him, particularly his music teacher who considered him a model student, he left school to assume a position as a tea boy at Mills Music, one of the world's leading music publishing companies. After gaining his first practical experience in the ways of the business, Elton spent the next several years as

*Circus Magazine, December 1970



Elton with co-writer Bernie Taupin.

the member of one background group or another, the most prestigious of which was probably Bluesology, John Baldry's group, in which he played organ. It was also during his stay with this group that he created the assumed name which was to become world famous, drawing upon Baldry's first name, as well as that of Elton Dean, the group's sax player.

In any event, it was only natural that this environment produce the yearn to write songs, but Elton was less than totally elated with his ability with respect to lyrics. His next course of action may ultimately prove to be his single most important act, for it resulted in his eventual partnership with Bernie Taupin, a working class young man whose unique and sensitive lyrics have come to be recognized as among the best in Rock. Elton answered an advertisement for songwriters placed by Liberty Records, and since he indicated his lack of preference for writing lyrics, the company felt compelled to find

him a lyricist. Bernie Taupin wrote lyrics totally for his own amusement, and, although he too had seen the ad, he had not considered himself sufficiently "professional" to answer it. Luckily for Elton John, and indeed us all, Bernie's mother saw things differently and replied to the ad on his behalf, thereby providing the lyricist Liberty was seeking. The two enjoyed writing together, and they eventually became a permanent writing team, which, ironically, was never to benefit the company which created the Taupin did the usual things which song-writer-performers tend to do, eventually hired by Dick James Music, the first company to publish a Beatles tune. There, they were initially assigned to write middle-of-theroad popular material for such artists as Engelbert Humperdinck, a vein in spite of a freaky exception, the recor- R&R!

ding of their composition "Lady Samantha" by Three Dog Night, this period produced nothing for them or their employer, and they persuaded the company to give them the freedom to write what they chose. Elton had, in the interim, succeeded in landing a recording contract, and an album composed of songs borne of their newfound writing freedom was recorded. This album, Empty Sky, was not successful, as it represented several familiarization processes etched into vinyl-firstly, Elton and Bernie were "learning" each other, and secondly, they as a team were learning their new medium. Eventually, however, all jelled beautifully, as was demonstrated by the release of the next album, Elton John, oft-hailed as a masterpeice. This was filled with the beautiful, flowing melodic poems and classical rock songs which characterized Elton's rise to fame, a fame which he has worn well and which has given him the license to do illogical things.

Although the American music scene was "into" 50's music at the time of its release, "CROCODILE ROCK" was a conceivably dangerous record for Elton John. More than one artist has regretted a radical change of style which marked the sudden end of a career. But Elton's deep rooted involvement with rock 'n' roll music not only made his recording believable, but it elevated him to a new plateau of success. "CROCODILE ROCK" gave Elton John his first gold record for a million sales, and there was a time when this record, as well as the album from which is was taken. Don't Shoot Me I'm The Piano Player, were simultaneously number one on their respective charts. Shortly thereafter, he followed with "SATURDAY NIGHT IS ALRIGHT FOR FIGHTING", another 50s type "marriage." Elton John and Bernie rocker which nearly duplicated the success of "CROCODILE".

The 50's influence is still very much cutting demo records, etc., and were a part of Elton John, as any of his live performances will show. Virtually each of his sets contains a solid quarter hour of Little Richard, Chuck Berry and Jerry Lee, with antics on the piano which render the old J.L. "pumping" style mild by comparison. which neither writer was comfortable Check him out! His music is a genuine or able to produce hit material. In delight for the true lover of good old

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THE RObins on Spark

CHAPTER TWO FROM

"WeWeren't The World's Greatest Producers..."

a book by Bill Millar

Dateline Hollywood 27th February 1954: "Spark records, headed by A. L. Stoller, bowed recently with two releases in the rhythm and blues market. Label has set Gil Bernal, veteran tenor-man, and Willie and Ruth on their first sides. Lester Sill has been named national sales manager, with Jack Levy repping the firm in the East. Song scribes Jerry Leiber and Mike Stoller, who penned the click "Hound Dog" of last year, will handle a and r work for the firm."

'Billboard' announced the formation of Spark records on March 6th, 1954; more recently Mike Stoller described the situation in greater detail: "My Dad and a friend of Lester Sill put up about 3500 dollars each and we started a record company, a publishing company (Quintet Music) and a distributing company. We had an office, it was like a store, you could practically touch both walls with your arms outstretched. It was on Crenshaw Boulevard in Los Angeles. There was a glass front window with no curtains so you could see all the activity from the street. You opened up and there was an old oak desk, the kind that are used in the grammar schools, behind that was a sofa facing the opposite way and a few steps from that was the piano facing in again and behind that-separated by a thin wood partition-was a filing cabinet and behind that was the back door which you could walk out of to get to the toilet. We used to have our rehearsals there standing on top of the sofa and on top of the desk. We made our records at a studio run by a man called Abe Robine, he was called Bunny because he looked like a rabbit. He wasn't called Bunny because his name was Bernard or anything, it was Abe, but he looked like a rabbit and he would suck his teeth sometimes and he would look even more like a rabbit. But he was a terrific technician and he had two machines at a studio called Masters Recorders on Fairfax Avenue a couple of miles from our office. We would occasionally over dub; everything was cut mono and if we wanted to add something we would go from one mono track, transferring everything including the live signal on to the new one and balance as we went and that was the only way we could do it. We assigned the matrix numbers when we released the record I think. We didn't ever call out on the tape this is LS13 or LS14. That's something that's insisted upon by outfits like CBS or RCA. We would say "Riot in Cell Block No. 9" take one, take two and so on. As we cut the master I think that's probably when we assigned a matrix number.

Stoller himself played piano on virtually all the Spark recordings but, for other instruments, he and Leiber hired the cream of Los Angeles rhythm and blues musicians. "We used Charlie Norris, a blues guitarist, for most of the stuff and Barney Kessel on one or two sides. The upright bass player was Ralph something and it was probably Jesse Sailes on drums. Gil Bernal, who played tenor saxophone



Jerry Wexler and Ahmet Ertegun flank The Coasters: (I-r) Carl Gardner, Will Jones, Billy Guy and Cornel Gunther.

Jerry Leiber and Mike Stoller are at the piano.

on "Riot," "I Love Paris" and "Loop de Loop Mambo," was a Mexican-American. I hired Gil because I went to school with him at City College. We were taking a music class together and that's how I met him, he and I used to hang out across the street from the college."

Over a period of eighteen months, Spark issued 22 records including sides by The Honeybears, black balladeer Ernie Andrews, several blues by Ray Agee, Big Boy Groves and Mister Ruffin and "Love Me" by Willie and Ruth whose original version-the worst song they ever wrote according to Leiber and Stoller-was revived by Elvis Presley on a million-selling EP record (RCA-Victor EPA 992) in 1956. "The Honeybears" said Stoller "were a gospel group from San Francisco who we persuaded to sing secular music. Then we had another group on the label who were made up of the lead singer of The Honeybears and this gal singer and it was called Willie and Ruth. His name was Wiley but we called him Willie; Ruth was either a wife or a girlfriend or a sister of one of the other people in the group. We'd gone to hear them sing in San Francisco after seeing a distributor there "

But Leiber and Stoller were not entirely preoccupied with their own label. Linda Hopkins was brought in from San Francisco to make a number of recordings which were sold to Crystalette and "Black Denim Slacks," one of three songs for a duo called Gilbert and Sally, came out on Capitol (3219) as by The Cheers. A top twenty smash in December 1955, it was Leiber and Stoller's first national hit. Like "Love Me" it cannot, however, be one of which they are proud and listening to it now one is reminded of Tin Pan Alley's inept reactions to the success of genuine rock 'n' roll.

Of all Leiber and Stoller's many activities during this period none was more important than their work for Spark with The Robins who undoubtedly became the label's main attraction. From a total of 12 recordings made at three separate sessions, they issued six singles, some of which sold very well in and around Los Angeles.

"We didn't" said Stoller, "have any really good distribution except we were very fortunate in Los Angeles, I guess partially because the group was local and was appearing there regularly. Some of those records sold as many as eighty or ninety thousand copies in Los Angeles; we'd sell a few thousand in San Francisco, six records in Ohio somewhere and that would be it. Our partner, Lester Sill, he would generally deal with the promotion. I can remember on a few occasions running with the record in my hand to the disc-jockey, Hunter Hancock. He was a whi disc-jockey who played only black records. He had his little studio and had a kind of obnoxious patter that he kept going all the time, and I can remember running up to his place with the record in my grubby fist—a 78 yet."



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RICHARD BERRY

The roots of many popular black quartets of the period lay in the histrionically impassioned, ecstatically abandoned harmonies of gospel groups like The Five Blind Boys of Mississippi or The Sensational Nightingales. With one or two alterations the love of a girl could be expressed with the same fervor as a love of God. Other groups, particularly after the success of The Penguins' "Earth Angel" (Dootone 348) in 1954, absorbed an idealistic white concept of love and, in this context, their lyrics were invariably sentimental and often pathetic. In the hands of Leiber and Stoller, The Robins continued to eschew both sentimental and gospel-influenced styles in favor of traditional blues attitudes. Whatever the style, the best post-war rhythm and blues is characterised by an orientation towards black adults rather than black or, indeed, white children. Once upon a time records were said to have 'soul' when they expressed deeply felt, mature problems and, by these standards the records of The Robins were exceptionally good r and b, striking deep into the heart of ghetto life. Later pop records by The Coasters were wholly concerned with frustrations of an entirely juvenile character; to some extent they had to absorb the values of "white America." There was never any question of The Robins attempting to do either. The characters of their songs shirked their responsibilities, got drunk, went to jail, treated sex in naturally easy and good humoured terms and encountered prejudice each day of their lazy, promiscuous lives.

On one of The Robins most important records—"Riot in Cell Block No. 9"—the lead is taken by Richard Berry, a tremendously influential if sorely underestimated figure who never appeared on stage as a member of the group. He was born in New Orleans but, like other important black West Coast singers, had moved from the Deep South to seek employment in California during or shortly after the second world war. Arriving in Los Angeles, he played piano for a succession of local groups and began writing songs with Jesse Belvin, a father figure to a great many younger singers. With Jesse's assistance, Berry became the archetypal session vocalist, a position he retained until the early sixties when tastes shifted away from traditional vocal groups towards commercial soul.

Beginning with Flair, a subsidiary of Modern, in 1953. Berry recorded with numerous groups and cut as many as 30 singles under his own name. His moonlighting activities were almost as frequent. They commence in March or April 1954 when Leiber and Stoller persuaded Berry to record "Riot in Cell Block No. 9" with The Robins. Their usual bass singer, Bobby Nunn, had a comparatively tuneful soft burr to his voice. It betrayed a friendly disposition and Leiber and Stoller were after a real psychopath. "We always went for the sound that we thought would be the best for a given song" explained Stoller. "We borrowed voices from people who weren't regular members of the group on occasion and there were various lead singers including Richard Berry on "Riot in Cell Block No. 9," Bobby Nunn on "Framed" and Grady Chapman on "I Love Paris." The Richards brothers and Ty Terrell didn't sing lead at all. They usually sang "do-wah, doo-wah" and had their hands up in the air like that (Stoller waves his fingers). We tried Bobby Nunn on "Riot" but he didn't seem to get the right

Some time after we received the manuscript for the Bill Millar article which appears here, we submitted a copy for review to Mr. Mike Stoller with the feeling that some personal comments and recollections from him

might add a human touch to an otherwise straight-forward factual account.

Following are Mr. Stoller's remarks, printed intact as submitted to us. Mr. Stoller has taken extreme

exception to much of the article's content; while his views are not necessarily those held by the editors, we nonetheless welcomed his comments and invite Mr. Millar to reply if he choses.

Mike Stoller Replies

A few days ago I got a letter from Ralph Newman, enclosing a copy of the Bill Millar article printed here, and asking me to write a forward to it. Having met with Mr. Millar when he interviewed me, and having read a book of his about The Drifters, I already had an opinion of his work. Reading this article only confirmed it. Mr. Millar's attempts at writing must be dismissed as utter nonsense. His literary "style" is so dreary as to bore one to insensibility, and, pretending to write history, he reveals an arrogant disdain for accuracy and a callous disregard for fact. To illustrate, I'll quote a portion of one of his sentences, with my own corrections in parenthesis:

"...and 'BLACK DENIM SLACKS' ("BLACK DENIM TROUSERS AND MOTOR-CYCLE BOOTS"), one of three (at least a dozen) songs for a duo (trio) called Gilbert and Sally (Gil, Bert and Sally), came out on Capitol 3219..."

That's four "facts" in less than one sentence. The only thing he got right was the Capitol record number.

At the request of Mr. Newman, with whom I have a pleasant relationship (and at the risk of lending credence or importance to Mr. Millar), I will comment further:

At the end of his article, Millar becomes absurd on the subject of the Mexican influence in our songs. This section of his article is a masterpiece of misinformation, misinterpretation, misunderstanding, and even misspelling. First, I'll mention some

minor points, "TEACH ME HOW TO SHIMMY" is a song we wrote and recorded with the Isley Bros. (The Coasters covered it later; we didn't produce their version.) The name of the character "Chico" in the lyric of the song was inspired by a much publicized piece of graffiti discovered on a wall in El Barrio (New York's Puerto Rican district) which read, "Chico's got mental health." Chico is an extremely common nickname in most Spanish-speaking countries of the new world, of which Mexico is only one of about eighteen or so. So much for the "Mexican" reference in "TEACH ME HOW TO SHIMMY." Next, some spelling: The Clique, which later became known as Birdland, was not spelled "Kleek" (and, incidentally, Machito is Cuban, not Mexican; he is world-famous for his Afro-Cuban music). "Pachuco" is spelled with a "c," not a "k." The letter "k" is in the Spanish alphabet primarily for exotic words. I must admit that I've never seen the first two of the three examples of Pachuco words in print, but I suspect that neither of them has an "h"-more likely a "j." The last, a Spanish word, is spelled "jefe," and not "heffe."

Next, we get into Millar's incredible projections, deductions, assumptions and conclusions. From one line in the song "SMOKEY JOE'S CAFE," mentioning chili beans, he deduces it is probably about Mexicans, which makes about as much sense as assuming that it is probably about Montreal or New Orleans because of the French word "cafe." Chili, Mr.

Millar, with or without beans, is about as American as pizza, chow mein. barbecued ribs, hot dogs, french fries and English muffins. Millar is wise enough to know that the chili beans clue is not conclusive, but that doesn't stop him. After all, as he puts it, "....the words are set to a heavy rhythm". Well, well, that sounds conclusive, doesn't it? Next, he adds: "It is precisely the sort of sound you would expect to hear in a bar-cumbeanery-cum-border town brothel". Cum, Cum, Mr. Millar, aren't you letting your imagination run wild? Let me quote him further:

"While the heat is semi-tropical and the 'scenes' more than likely to increase the temperature...(let me project now - I see Millar's eyes beginning to glaze)...the appearance of a red hot senorita, drenched in sweet perfume (saliva is beginning to form at the corners of his mouth), swaying with sinuous ease and dripping (did I tell you?) provocation... enough to reduce him to a mass of nerve tissue...(uh, oh, he's drooled all over his manuscript)."

Actually, the inspiration for "SMOKEY JOE'S CAFE" was a beanery called "Smokey Joe's," which used to stand on the corner of La Cienega and Beverly Boulevard, not very far from Beverly Hills. It was a typical diner serving barbecued beans, chili and all sorts of hickory smoked barbecued specialties along with bacon and eggs. It wasn't Mexican, any more than the place in the song is Mexican. It happened to be in a pretty

much all-white neighborhood; it could have been in a pretty much all-black neighborhood. It is much less likely that it would have been in a Mexican neighborhood or a Japanese neighborhood. Anyway, enough of Smokey Joe's.

After sloshing through the swamp that is Millar's article, I arrive at a curious question. In the last twenty years or so. American culture, and particularly American music, has spread so far and been so assimilated by so many non-Americans that there are now important jazz musicians from Sweden, Belgium, Czechoslovakia and Japan, blues guitarists from London, Paris and

Amsterdam, and soul singers from Wales and Jamaica. All these people are steeped in the subtleties of American musical styles (New Orleans, white gospel, West Coast, Texas blues bands, Philadelphia, and on and on and on), and these people can play and sing convincingly alongside American musicians. So, how come an English writer like Millar, with tons of facts and data (some of it actually important), who, one would assume, loves American music and who has probably listened more carefully to more American records than most Americans have—like I was saying, how come he doesn't really understand anything

about it? I know he understands the words, but he misses the point of the lyrics; he hears the notes, he distinguishes one sound from another, but he seems equally puzzled by the music. How come? And worse than just being confused, he grabs at a mistaken concept or a misunderstood piece of information and runs off in the wrong direction, compounding the confusion with silly projections and faulty assumptions, spouting all the time with a tone of authority. On the other hand, maybe I do him an injustce. He's not puzzled. Maybe he does understand. Maybe, secretly, he really hates this stuff he writes about.

continued from page... 28

quality, it just didn't happen right so we got hold of Richard Berry."

Berry fulfilled all their requirements with a very convincing characterization. A siren wails; gunfire spurts; tenor and drummer snap out BOM bom BOM bom BOM and in comes Berry, languid, cool, menacing and as nasty as a guy doing time for armed robbery should be.

"On July the second 1953
I was servin' time for armed robbery
At 4 o'clock in the morning I was sleeping in my cell
I heard a whistle blow—then I heard somebody yell

There's a riot goin' on x3 up in cell block number nine."



THE ROBINS

The electric chair poses no threat and wardens with sub-machine guns are no deterrent. Every now and then there's a riot goin' on and when it is, you know that Berry wants to be right there handing 'round the dynamite. One especially gruff member of the chorus appears to be suffering from a severe attack of laryngitus. His throatiness and Gil Bernal's tenor saxophone, wailing high and loud between verses, helps to increase a tense and violent atmosphere.

Since Richard Berry was contracted to Modern records at the time, all concerned—including Atlantic's public relations department—have long encouraged the false impression that Bobby Nunn was responsible for Richard's incredible narration. The Robins sold 90,000 copies largely on the strength of it but that didn't help Richard's career or his bank balance. He crossed over Melrose Avenue into Modern where he recorded his own version of the theme under the title of "The Big Break."

"Sittin" in my cell lookin' through the bars at all the con men in the prison yard it won't be long til' me an' my friend, Snake get ready to make our-prison break.

Now run, run real fast.

At twelve o'clock sharp the guard comes by that's when I let out my crazy cry Ma stomach hurts, man, ah'm sick He opens the door—Snake let's flit

Now run

The warden told me when I first got in 'if you be cool daddy we can all be friends' but I started riots an' now I'm in for life so without further hesitations I will make my flight

It was issued on 16th October 1954 (Flair 1055) and round about that time, Bobby Nunn cut "Framed," imitating every nuance of Richard Berry's narrative style.

"I was walkin' down the street minding my own affairs when two policemen grabbed me-er unawares they said 'Is your name Henry?' I said 'Why sure'

they say 'You the boy we bin lookin' for' Framed, I was framed I never do nothin' wrong but I always get blamed, framed.

"Framed," perhaps the most ingenious of all Leiber and Stoller's compositions, is likely to have been the prototype for a great many records which referred to legal proceedings in terms which the black audience found particularly relevant. But the voices on "Divorce Court" (The Five Dutones, One-derful 4815) or the numerous versions of "Here Comes The Judge" were rarely as effective as the narrator of "Framed" whose resignation to the events he unfolds is expressed in a half-dead pan, half-vacillatory speech conveying an air of oppression and bewilderment as well as the humour with which unpleasant situations are occasionally remembered. Both "Riot in Cell Block No. 9" and "Framed" were copied in 1954 (the former inspired covers by Wanda Jackson, and Vicky Young with Big Dave's orchestra) but their influence continued to grow throughout the sixties when, not only blacks, but all other minority groups were increasingly inclined to politicise their status. By the early seventies, in the aftermath of the Folsom strike, Attica and Kent State, The Beach Boys and Sly and The Family Stone-significantly both California based-made variants which used the same dramatic tune or philosophy to convey equally controversial if, in many respects, surprisingly less inflammatory messages.

Seemingly unaffected by such revolutionary struggles, Billy Guy made a somewhat soft-centred version of "The Big Break" (as "The Prison Break") for Lloyd Price's Double L label in the mid-sixties. Unissued in the USA it was made available in Britain on an album entitled "Hungry" (Joy 189) in 1971. Invariably a comedian, Guy adds a "Down the hall, over the wall' refrain and a final verse which is missing from the original. Having surmounted the final obstacle to freedom, he's faced by a monster: eight feet tall, covered in slime and with eyes that light up the night. He flees back to safe custody; "Lord, I'm so happy to be back in my cell' he chortles. Richard Berry would not have approved.

Berry's conflict with the judiciary continued beyond his guest-artist relationship with The Robins. If Rhythm and Blues is the vehicle for personal expression that is commonly supposed, Berry must have cut most of his early sides whilst on parole. "Next Time" (Flair 1071), made in 1955, prolongs this dialogue in a witty if predictable fashion: after catching his baby entertaining another man he leaves his pad to be faced with rent arrears which he tries to avoid:

"Well after the confusion had all died down I figure I'd better get out of town but when I arrived at the airport there stood a man with a note 'failure to support'

Next time, next time, I say's no next time baby that was the last time.

Well they took me to see that friend of mine Yeah district court, room two-twenty nine The judge said 'your payments are way behind' I said 'don't worry daddy, it wont happen next time'



Spark

courtesy of Dick Horlick

The birth of SPARK is chronicled in the March 6, 1954 issue of BILLBOARD, Datelined Hollywood, February 27, the notice reads:

"Spark Records, headed by A. L. Stoller, bowed recently with two releases in the rhythm and blues market. Label has set Gil Bernarl, vet tenor man, and Willie & Ruth on their first sides. Lester Sill has been named national sales manager, with Jack Levy repping the firm in the East." Songscribes Jerry Leiber and Mike Stoller, who penned the click "Hound Dog" of last year, will handle the A&R work for the firm.

Th	e address of SPARK was gi	ven as 8567 Melrose Avenue, Hol	lywood 46,
10	lifornia. Following is the la Willie and Ruth		
10	Willie and Ruth	Come A Little Bit Closer	LS 9
10	Cil Barrel	Farewell	LSII
10.	2 Gil Bernal	Easyville	LS 5
10	T. B.	The Whip	LS 8
10.	The Robins	Wrap It Up	LS 15
	71	Riot In Cell Block 9	LS 16
104	The Honey Bears	One Bad Stud	LS I
0.20	1 125 (21) - 1 1 1 2 2 3 3 3 3	It's A Miracle	LS 2
105	Willy and Ruth	Love Me	LS 10
		Cordelia	LS 12
106	Gil Bernal	King Solomon's Blues	LS 6
19323	1 (22) 19C+9TA	Strawberry Stomp	LS 7
107	The Robins	Loop De Loop Mambo	LS 22
		Framed	LS 24
108	The Sly Fox	Hoo-Doo Say	LS 17
		I'm Tired Of Beggin'	LS 18
109	Bob London	Lola	LS 25
		Reckless	LS 26
110	The Robins	Whadaya Want	LS 31
		If Teardrops Were Kisses	LS 32
111	The Honey Bears	I Shall Not Fail	LS 3
		Whoa!	LS 4
112	The Sly Fox	My Four Women	LS 19
		Alley Music	LS 20
113	The Robins	One Kiss	LS 14
		I Love Paris	LS 29
114	Big Boy Groves & Band	I Gotta New Car	LS 33
	50.0	Midnight Special	LS 34
115	Mister Ruffin	A Touch Of Heaven	LS 35
		Bring It On Back	LS 38
116	The Robins	The Hatchet Man	LS 13
		I Must Be Dreamin'	LS 23
117	Frankie Marshall	No One Else Will Ever Know	LS 43
		Just Say The Word	LS 44
118	Ernie Andrews	Soft Winds	LS 46
		In The Still Of The Night	LS 47
119	Ray Agee	Wobble-Loo	LS 50
		Another Fool Sings The Blues	LS 51
120	Gene and Billy	It's Hot	LS 52
	Gene and only	Zerlene	LS 53
121	Garland The Great	Tree Stump Jump	LS 53
1.001	(Harmonica Inst)	Hello Miss Simms	LS 59
122	The Robins	Just Like A Fool	LS 21
COSTO.	· ····································	Smokey Joe's Cafe	LS 21
501	Robert Byrd & His Birdian	Bippin' & Boppin' (Over You)	
201	resocut byta ac itis birdies	Dippin & Boppin (Over You)	LS 85

The label was subsequently purchased by ATLANTIC RECORDS.

Strawberry Stomp

LS 86

Like his other 'judicial' songs, gutty blues riffs punctuate his narration which, on this occasion, bears some melodic similarity to "I don't know" which the blues singer, Willie Mabon, had written and recorded in Chicago two years before (Parrot 1050). The nature of Berry's other narrations, "Riot," and "The Big Break," are reminiscent of Sgt. Joe Friday, hero of the then popular television crime serial 'Dragnet,' whose similarly dead-pan "Jus' the facts Ma'am" delivery punctuated a menacting staccato orchestration at the beginning of the program. Joe Friday cropped up again in 1957—as one of many fictional sleuths to which the Coasters referred in "Searchin'."

If legal proceedings were Berry's main preoccupation during this period, women were a close rival for his attentions. In addition to his many sides with the original FJairs (Cornelius Gunter, Thomas Fox, Obie "Young" Jessie, Beverly Thompson and Berry) other records for Flair and RPM from 1953 to 1956 were very largely slow and ethereal tales of romantic love. "Please Tell Me" (Flair 1064), "Wait For Me" (RPM 477) and "Together" (Flair 1075) would recall the craftsmanship of the Moonglows had Berry not been accompanied by an excruciatingly dull female group. Credited as The Dreamers (they could, in fact, be Rose and Betty Collins of The Teenqueens), they were capable of a more lively back-up when the tempo increased. "Daddy Daddy" (Flair 1058) and "Good Love" (RPM 477) are both jump items with musicianly piano and saxophone breaks from Ike Turner's orchestra, Berry became "Henry" for "Roll With Me Henry"-recorded by Etta James as "Wallflower" (Modern 947)-where he answered Miss James' oblique sexual invitation with a casual eagerness. He is heard to wail compliance in the chorus on the other side of the record, "Hold me, squeeze me," and his grief-stricken sobs are also to the fore on Donald Woods "Death of an Angel" (Flip 306), His final single for Flair was "Jelly Roll" (1075), a not uncommon ode in praise of the female pudendum.

Late in 1956, Berry went to Max Freitag's Flip label where, with a new group, The Pharaohs, he came close to a national hit with his second release "Louie, Louie" (321). Here again it's an entirely different Richard Berry with a quaint West Indian accent to his baritone voice and a calypso feel to his phrasing. It sold well in the r and b market but national honors went six years later to the musically incompetent white group, The Kingsmen. It was the kind of justice which Berry had gotten used to. Some of the Flip material seems to have been deliberately slanted towards the white pop lists-"No kissin' and a Huggin'" (318) bears more than a strong resemblance to Paul Anka's "Tell Me That You Love Me"-but in the main he remained faithful to black oral traditions. Frank Zappa has recalled being attuned to the delights of acapella singing by Berry who told Frank how the Pharaohs got together in the dark in order to perfect their harmonies. And some of these are very delicate indeed. The moods are fragile as if harmony was a collection of gossamer strands to be scattered by a draught under the studio door. "Have Love Will Travel" (349) is a complex up-tempo side with a workmanlike bass and a nice touch in train imitations whilst "Take The Key" (318), where Richard sings in a pure and gentle falsetto, is especially appealing. "Yama Yama Pretty Mama" (RPM 465) is something else again; a quite astonishing Little Richard imitation.

Berry left Flip in 1958 and, since then, it has been downhill all the way. Staying in Los Angeles he cut once-off records for a string of small independent labels-Paxley, Hasil, K & G-which Kim Fowley and Gary Paxton either owned or produced. I've not heard them all but Paxton is invariably the hallmark of a worse than useless record and, a report to the effect that they were made at S and L Recorders in El Monte where the engineer, Harold Shock, was in his seventies and deaf in one ear, is not altogether promising. A couple on Smash in 1963 included Berry's impression of Arthur Prysock on Harlan Howard's country ballad "Empty Chair" (Smash 1811); there is really no end to the man's versatility but good fortune has persistently eluded him. Billy Guy has recently compared Berry's ill-luck with that of the neglected Jesse Belvin.

"Yes, it was Richard Berry on 'Riot in Cell Block No. 9.'
He was a master. We used him because one of the guys couldn't do what Leiber and Stoller wanted him to do. That's one of the best writers on the coast man that really got ripped off. Richard Berry wrote many a tune that you've heard that's got all kinds of names on it. Him and Jesse Belvin had it sewed up. They'd sell their songs or people would steal them."

Berry did however manage to ensure that he was credited with writing a number of exceptionally fine R and B records including, "Chains" by Little Esther Phillips, "Good Rockin' Daddy" (Modern 962) another success for Etta James; "Moments" (Amazon 1003) a top fifty hit in 1962 for the black songstress, Jennell Hawkins and, of course, many of his own recordings, "Louie Louie" included. "Go Go Girl" (AMC 818) by Richard Berry and the Soul-Searchers was a half-hearted attempt to be fashionable in 1965 but since then Berry hasn't been heard, except by patrons of clubs in West LA who go to dance to his versions of recent Motown hits.

Whilst "Framed" and "Riot in Cell Block No. 9" are both historic recordings in the development of groupdom, The Robins made ten other sides for Spark; some, it is true, display less originality but still have a great deal to commend them. "The Hatchet Man," from their first session, is a particularly witty sexual metaphor; to a chorus of 'be oodlee bop-chop chop' the lead singer wields his axe all the way from Maine to Tennessee. Along the way he compares his progress—and potency—to that of "Lovin' dan," the hero of "Sixty Minute Man" by The Dominoes (Federal 12022), the best-selling R and B record of 1951.

"Looka here girls I'm tellin' you now they call me lovin' Dan I rock 'em, roll 'em all night long I'm a Sixty Minute Man."

"There were often references from one record to another" said Stoller. "Not what they call an answer record which was a direct copy, a direct response. But there were often cross references to characters that emerged in one song and this dialogue was carried on through records like 'Hatchet Man'."

Bill Brown, lead on The Dominoes record, had a rich bass profundo derived, perhaps from The Harmonising Four and other long established gospel groups. The voice of "The Hatchet Man," alias Bobby Nunn, is a world weary monotone firmly rooted in the blues. While 'Lovin' Dan' may be a passionate lover, 'The Hatchet Man' has an equally considerable technique:

"Now if you got sixty minutes call up Lovin' Dan but if you want sumpin' choppin' call the hatchet man"

or

Now Lovin' Dan may knock you out

but the hatchet man will make you jump an' shout"

Like the chorus of "Sixty Minute Man," that in "The Hatchet Man" contains some similar specifics. "Lovin' Dan" could only aspire to sixty minutes; Nun's hatchet will chop you down like a cherry tree if it takes all night.

Using blatant phrases which are often reminiscent of Hank Ballard's "Annie" songs, "Wrap it Up" treats sex less ambiguously. In "Work With Me, Annie" (Federal 12169) Ballard had pleaded "Annie please don't cheat/give me all my meat" and The Robins offer some similarly lecherous advice:

"Mmmm you look so sweet	(Wrap it up)
mmm you're a treat	(Wrap it up)
well can't be beat	(Wrap it up)
mmm got cute little feet	(Wrap it up)
oh you my meat	(Wrap it up)
well wrap it up baby an' save it all f	or me

Melodically, the final instruction corresponds to Ballard's "Work With Me Annie—let's git it while the gittin' is good." "The Hatchet Man," in particular, exploits, in humorous fashion, the common myth relating to the black man's extraordinary genital development. This, and many more post-war R and B songs, Bullmoose Jackson's "Big Ten Inch Record" (), The Swallows' "It Ain't The Meat" () and others—maintained the use of sexual symbolism which had been far more frequent in Blues recordings before the war. "Wrap It Up," a duet with Bobby Nunn, introduces the smokey and distinctive voice of Carl Gardner who has explained, at length, why The Robins are blues rather than gospel-oriented:

"I myself went to church with my mother and father when I was a kid, I had plenty of uncles an' aunts who were teachers, an' er some were doctors, an' I saw in church that they'd be sitting up the front. I was a very young kid, about-oh I was about thirteen years old-an' I would sit at the back of the church with my mother an' father. We were a very poor family, they raised five of us. I would notice that all the people who had money were sittin' in the very front pews an' I would say this church-this church business is not correct, I was thinkin' I'm gonna quit goin' to church because I don't believe that God would let all the rich folks sittin' up ther; I says I'm as good as those people sittin' up front, I'm thinkin' I'm gonna quit church an' find my own thing. So when I started singin' I was learnin' something'. I didn't only just go on the road to travel just to sing. I was studying myself, y'know. Finding me. I went through all

continued on page... 70

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Clear Skies At Last! The Five Sharps Revisted

by Ralph M. Newman

Can you imagine receiving a call from a member of an R&B street group from the south Jamaica housing projects, who is trying to find a copy of the only record he ever made, 20 years ago, to prove to his children that he really did make one, and explaining

to him that his is one of the world's rarest records with a price tag of \$1500?

The incredible story of "STORMY WEATHER" by The Five Sharps, Jubilee 5104, is probably by now well known by readers of this magazine

(see issue 6). Information until this point has been sketchy at best, and whatever specifics we did have were based on the hazy recollections of Clarence Bassett, one of the group's original members.

The continuing saga of R&B's most sought-after record has taken another unique turn, and, as in the story's initial stage, a radio show was involved. Several months ago, New York's Tom Luciani was playing the Bim Bam Boom reissue of this legendary master and it was overheard by Robert Ward, another original "Sharp," This was the first time Ward had heard that record in two decades and he called the station in total disbelief. Yes, Ward was informed, this was indeed the original master and he was referred to this publication for further information; a meeting was arranged and much to our surprise, he arrived with yet another original member, Tommy Duckett. Here then is the definitive Five Sharps story:

Amazing point: as far as the singing parts on the record are concerned, all that is heard is a quartet! The group was composed of Ronald Cuffey, lead; Clarence Bassett, 1st tenor; Robert Ward, 2nd tenor and Mickey Owens, bass; the fifth member, although very capable of singing, did not do so in the case of The Five Sharps and is heard playing the piano. In fact, Tom Duckett was a piano player for many of the groups indigenous to that area (Cleftones, Rivileers, etc.); he was never a member of any of these groups



Tom Duckett and Robert Ward with BBB re-issue STORMY WEATHER.

but merely helped them with their work and his first actual participation as a member of any group was with The Sharps.

None of the group had made any previous recordings although all had participated in several street-corner conglomerations. Bobby Ward, a member of the Rivileers' brother group "The Bencholeers" (they sang in the park) joined with Ronald Cuffey in the latter's garage and began dabbling in songs. Eventually, Cuffey's cousin, Mickey Owens was invited to join as was Tom Duckett, who would be most helpful with his musical guidance. Known as "Mr. Music" in the housing projects was Clarence Bassett who worked in the city and probably had more contact with the outside world than most residents of the area; the group endeavored to recruit him and succeeded.

How was the name Five Sharps selected? Says Bobby Ward: "You sharp' - that was the slang going around at the time. We thought we were sharp - so you know where the rest is coming from. Musically speaking, The Five Sharps." The newly formed group continued to rehearse in Cuffey's garage and such original tunes as "DUCK BUTT DOTTIE" and "SLEEPY COWBOY" emerged from those sessions. They followed the by-now classic pattern of singing at local school affairs and on the streets and were, somewhere in the process, heard by independent record producer named Oscar Porter; he took an interest in the group and was soon to tell them that Jubilee would cut a record with them. A dream come true! The Five Sharps recording for the same company as The Orioles and The Ravens!

The session was held in Harlem's Sugar Hill district and was an all-day affair. Only two sides were cut: the group's original composition of "SLEEPY COWBOY" and an old standard selected by the label, "STORMY WEATHER." The only instrumentation is Tommy Ducket's distinctive piano and, to the best of the group's recollection, some conga drum playing by Johnny Hall, a member of a group called The Kings who were recording there that day also. Oscar



Tom Duckett and Robert Ward receiving royality check for STORMY WEATHER from BBB's Ralph Newman.

Porter had rehearsed them furiously and made all kinds of promises; he and Jubilee were never heard from again. Additionally, as it now turns out, Porter had inserted his name as sole writer on "COWBOY."

The Five Sharps remember hearing their record on the radio exactly twice-once played by Dr. Jive and once by Hal Jackson in return for a visit to the studio by the group. They never made any personal appearances and were reduced to buying a copy of the record for each of themselves since they weren't given any by the company. Bobby Ward relates that the record was selling so poorly that his local store had moved it to a special shelf away from the other records; in fact, he recalls that store, Triboro records, telling him: "If you guys don't take these records out of here, we're gonna throw 'em away." (!!!!!!)

As might be expected, this experience thoroughly demoralized the group and ego forces began to come into play. Ward and Duckett were being pressured by their families to leave the business, and Bassett and Cuffey were on to bigger things; they eventually became two of The Videos whose 'TRICKLE TRICKLE" was somewhat of a hit. Cuffey subsequently died and Bassett spent the ensuing years as a member of The Limelites, The Flamingos and most recently, Creative Funk.

We discussed with the two Sharps some of the questions which had arisen about their mysterious group. Firstly, they do recall that William Shepherd (Shep) did sing with them for a very brief time; he was at the time a member of a group called The Starlites (no recordings) and was soon to join The Heartbeats. Julius Brown-McMichael did not sing with the group—he apparently wanted to but was not allowed because he did not meet their standards of singing. They speculate that he is known under the two different names because he was born an orphan and might have assumed one or both of them.

Finally, the ultimate question. Did they ever see a copy of the record as a 45? .. No .. they replied emphatically—it was the label's policy to test market records first as 78s and if they sold, 45 pressings might follow. The ghetto areas where R&B records were selling in the early 50s were not abounding with 45 record players, at that time a luxury, and only the more popular records were being pressed, in limited quantities, at the new speed. What happened to their personal copies of the record? They broke a long time ago, as 78s will in the company of young children. When asked whether any of their exgirlfriends, friends or relatives might still have a copy, Robert Ward and Tommy Duckett replied, almost in unison: "Nobody liked that record, nobody bought it. As far as we know, there were only five copies of that record bought, and they were by The Five Sharps!"

Have fun, collectors!

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REASONS — The Cleftones (Gee)/LITTLE SIRL OF MINE — The Cleftones (Gee)/

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SIDE B: LONG LONGLY NIGHTS — Lee Andrews & The Hearts (Chess)/GOODNIGHT

SWEETHART COODNIGHT — The Flaminges (End.)/BABBARA — The Temptations
(Goldisch/I SMOT MR. LEE — The Bubbettes (Triple X)/SIXTEEN CANDLES — The

Crests (Ched.)/SPEEDOD— The Cadillacs (Jubilee)

DLUME 4 — SIDE A. PEPPERMINT TWIST — Josy Dee & The Starliters (Roudettel/ DOIS OTMMP — Little Josy & The Flips Upyl-RRISTOL STOMP — The Openia Jameo Parkway! JNE FLY — Chuddy Checker (Cance Parkway: WATUSI — The brasiens (Checs)/HOT PASTRAMI WITH MASHED POTATOES — Pt. II — Josy Dee Starliters (Roudette)

A STATISTIST SHOULTED.

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YOUR LUTTLE BARY TO SLEEP — Buddy Knez (Roulette)
SJOE B: Tills (SYSY CRIED — Lea Christic Roulettel)-(COOY GOODY — Frankie
Lymon (Roulette)-MONEYCOMB — Jimmie Radgers (Roulette)-/TM STICKIN' WITH
TOU — Jimmy Bowen (Roulette)-/PARTY DOLL — Buddy Knez (Roulette)-/YOU DON'T
AROW WHAT YOU'T SOT WHIT TOU LOSE II — Ral Donner (Goone)

VOLUME 10 SIDE A: IN MY DIARY — The Moonglows (Chess)-PAINTED PICTURE — The Spaniels (Yee Jay) RAMA LAMA DING DONG — The Edeels (Diddown)-EYERY MIGHT (I) Pays — The Chantels (End)-INFS DONE — The Chantels (End)-INFS DONE—INFE Chantels (End)-INFO PLOPIE IN THE WORLD — Little Antheny & The Imperials Gnd)
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LITTLE GIRL DANCE — Billy Bland (Oldrom) YOU TALK TOO MUCH — Jee Jer
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(Deb)/BONEY MARONEY — Larry Williams (Specialty)/LAWDY MISS CLANDY
— Llayd Price (Specialty)/LET'S START ALL OVER AGAIN — The Paragons (Winley)
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(Nest)/MEAVEN AND PARADISE — The Meadowlarks (Dootone)/LONG TALL SALLY —
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YOLUME 19 — SIDE A: WHY DO FOOLS FALL IN LOVE — Frankie Lymon (Roulette)/
1 ONLY HAVE EYES FOR YOU — Frankinges (End) BARBARA ANN — Regents (Rou-lette) SIRTEEN CANDLES — Crests (Coed)/GEE — Crows (Gee), SO FINE — Firstas

SIDE 8: EARTH ANGEL — The Penguins (Doctone) BOOK OF LOVE — Memotones (Chess)/THERE EOES MY BABY — Dufters (Atlante)/TEN COMMANDMENTS OF LOVE — Moonglows (Chess)/LITPE HAPPY BIRTHDAY, BABY — Tune Weavers (Chess)/LITPLE GIRL OF MINE — Cleftoner (Gee)

You're Getting To Be A Big Collector by Robbie When Romesburg

Those of us who collect whatever records appeal to us like to think that we are "big time" collectors, respected and envied, our opinions and knowledge valued by those around us who are also collectors and those who are not. I know at least that I feel this way, so in my ten years or so of collecting I have written these down and I present them as a test so that you will know whether or not you are a big collector. If you answer to at least one of these is yes, or they at least make you smile, then you're getting to be a big collector when...

You're seriously considering selling your car to buy someone's collection.

You're seriously considering selling your car to use the money to buy records because your car has broken down at times and your records never have.

You're getting to be a big collector when a bigger collector (B.R.) calls you late at night to ask you if you have something which he needs. (Thanks to Steve Propes for this one.)

You're devising a plan to have the kids in your neighborhood search for records you need and then stealing from them whatever they find.

You're really hooked when you hear a love song on the radio and you can picture the guy singing at a copy of "Red Sails In The Sunset" by the Five Keys on Aladdin.

You're getting to be a big collector when, if your wife needed blood and you had a chance to buy the Four Buddies on Club 51, you'd buy the record.

If someone threatened to kill you or destroy your records, you say kill me, because if you destroy my records I'll kill myself.

You're getting to be a big collector when you begin seeing Moonglow's Chance records in your dreams.

You begin to hate anyone who doesn't appreciate the same music you do.

When you go junking you want to hit owners of record shops who didn't order black group records back in the early 50's so they wouldn't sell and you could find them today.

You're considering spending the money a relative sent you for your birthday on records instead of an air conditioner and you live on the equator in Peru.

You're getting to be a big collector when you think your records talk to you or as Val Shively says they call out to you where they are hiding when you go junking. (Thanks Val)

When your girl says "It's either me or the records" you show her to the door.

You pass up a chance to get laid to stay home and watch Sonny Til on television. Man, you're hooked.

You're getting to be a big collector when your mother breaks a copy of Stormy Weather by the Five Sharps on Jubilee while dusting your collection and you're seriously considering strangling her to death tonight when you get home from work.

You don't eat for two days on a junk trip so you'll have a few extra bucks just in case you run across a find of old Federals. Sound familiar anyone?

You hate all your friends who offer to give you all the old records they have at home because they didn't have the foresight to buy black group records back in the fifties so they could give them to you today instead of Danny and the Juniors which you already have four copies of.

You find a Crows record that Rama swears was never made.

You begin to wonder if Dead Baby Mambo by Rudy Rakowski and his Accordian Aces on Police Records which you made up the other night really exists and if you'll ever find an original in mint condition.

You debate the idea of living in a tent so you can spend your apartment rent money on records and begin to wonder where you could leave your collection for awhile.

You're getting to be a big collector when you go through Val Shively's for sale list and there's only one thing on it which you don't already have. continued on page... 47

"The Breatest Rocker Of All Time".....



JODY CHASTAIN

CHARLIE FEATHERS And His Musical Warriors Courtesy of Billy Vera

JERRY HUFFMAN

Charlie Feathers

Charlie Feathers was born in 1932 in Holly Springs, Mississippi. As a young man, Charlie thoroughly enjoyed baseball and when not showing others just how good he actually was on the diamond, Charlie would fool around with make up tunes. Music came mighty easy to this man, especially his adaption to Country & Western lyrics. So much so that at the age of 23, Sam Phillips (founder of Sun Records) signed Charlie to a contract in early 1955.

Sam chose Charlie to record on his C & W "Flip" label as one of only four artists to have that honor. Quite a compliment to Charlie Feathers seeing as how many great C & W artists were in the Memphis area at that time. Charlie's release of "I've Been Deceived" has to be one of the finest C & W discs ever recorded. Later that year Sam recorded Charlie again and released another two sided C & W disc in January the following year. "A Wedding Gown Of White" c/w "Defrost Your Heart" was issued on the "Sun" label and although it didn't generate good sales, it did prove just how talented this man was.

While at Sun, Charlie became good friends with "The Hillbilly Cat" Elvis Presley. Anyone who has followed Elvis' early career knows how badly he needed help in perfecting his vocal style. Elvis couldn't turn to Sam Phillips, Scotty Moore or Bill Black (none of the three could sing), so Sam & he turned to Charlie and the rest is history. Elvis used to go to Charlie's house in the evenings and the two of them would mess around with little tunes and eventually Charlie wrote "I Forgot To Remember To Forget" for Elvis in 1955 (soon Charlie's original version will be forthcoming on the Pompadour label).

In January of 1956, Lester Bihari contacted Charlie and the result was the best two-sided rocker ever released on his Memphis based Meteor label. Although Lester normally recorded blues, he had tried Jess Hooper and Jr. Thompson earlier on rock-a-billy, but nothing compared to "Tongue Tied Jill" c/w "Get With It" by Charlie. It was at Meteor that Charlie teamed up with Jerry Huffman and Jody Chastain and for the next couple of years the threesome produced some of the finest rockers ever put on wax.

Later in 1956, Charlie, Jody and Jerry signed with King Records and the contract resulted in four releases through 1957. King had been a powerful company in producing R & B and a well respected company in the C & W field. Recently collectors have come across some great rock-a-billy from the label. Some of the finest rockers on the label include Bill Beach (Peach), Hank Mizell and Mac Curtis; none, however come anywhere near Charlie's

performances. Without question, Charlie Feathers was the greatest rocker on the entire King label.

Just before Charlie signed with King, he recalls two other discs released on the "Lone Star" (Dallas, Texas) label and the "Duane" label. However, neither disc has been found nor does Charlie possess any copies himself. Should any readers be aware of these discs, further information would be greatly appreciated.

In 1957 Charlie appeared on the "Big D Jamboree" with Jody and Jerry after leaving King. They performed "When You Decide" among others. This, by the way, happens to be Charlie's favorite tune. The following year Charlie recorded for another Memphis label, this time the "Kay" label. Again another fine two-sided rocker was released. Later the same year "Kay" released "My My" with Jody Chastain on lead vocal with Charlie on back up guitar.

At this point Charlie became disgruntled with his recording career and left it for about three years even though a disc was released in 1960 by the "Walmay" label (No. 101). The label however credits the artist as Charlie Morgan even though it is in fact Charlie Feathers.

In 1961 Charlie returned to record for the "Memphis" label and, even after 6 years, he still poured out the same raw rock-a-billy with "Wild Wild Party."

After his "Holiday Inn" release two years later, Charlie turned away from the industry he so dearly loved and didn't record for over 7 years. It should be pointed out at this time that Charlie Feathers has always been too nice a guy. Too many people have taken advantage of his kind, unassuming nature and used his enormous talents for their own prosperity. Even today, people try to convince him to record for them, but he refuses.

Since rock-a-billy has become so attractive to most collectors, naturally Charlie's discs bring very high prices. As a result, Charlie has had as many as eight releases bootlegged. In asking Charlie if this really disturbs him since he receives no royalties from the sale of bootlegs, Charlie says, "Not really. It's nice to know people get to hear my records and appreciate my work." What else would this man say? Because of the above, the "Pompadour" label was formed. From it, a number of unissued tracks recorded in the fifties by Charlie will be forthcoming with Charlie getting one third (1/3) of all income from the sale of his discs.

It would be nice if Shelby Singleton Corp. would release some of Charlie's material—no doubt they have. If. S.S.S. doesn't have it, then Sam Phillips does and the market

BACK ISSUES

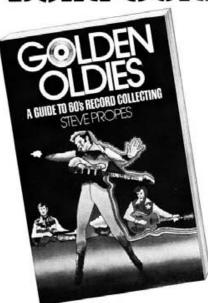


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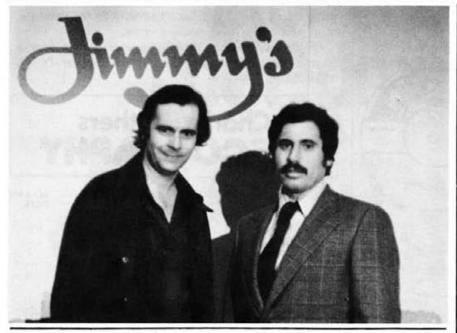
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THE BULLETIN BOARD



Jimmy's to Feature Summer Oldies Festival

Reminiscent of the 30s & 40s radio era when big band music was broadcast live from the ballrooms of the great hotels, and of the live backstage remotes by Alan Freed during the 50s, is the concept recently launched by Jimmy's, the elegant New York City watering spot and WCBS-FM. Jimmy's, co-owned by Sid Davidoff and Dick Aurelio, two high-placed members of the recent John Lindsay administration, and CBS-FM, the city's top rated oldies operation, have collaborated to place the station's popular DJ, Norm N. Nite, on stage in a nightclub atmosphere, introducing the top oldies acts, conducting interviews, playing records, and all this to be broadcast live each Sunday night from 8:00 - midnight. The audience at the club is invited to drink, dance, just sit and listen or to do whatever is their special method of best enjoying the music, and this atmosphere will prevail during the week as well as Nite emcees each evening's performance of the act which debuted on the live broadcast the previous Sunday.

What is shaping up to be the top showcase for oldies in the city this summer kicked off with a party on Sunday, June 30th and is scheduled to continue through labor day. No longer do the wives and girlfriends have an obstacle to enjoying the music which in the past has rendered them temporary widows by oldies concert-type shows which they refused to attend. This sounds like great fun for all!



I-r: BBB's Ralph M. Newman, Norm N. Nite, Jimmy's 'Sid Davidoff.

The Jyve Fyve now on the R&B charts with ALL I EVER DO IS DREAM on Brut Records, Beautiful in-person group. Try and catch 'em. • Gene Pitt is one of the few performer/collectors. • Pookie Hudson, along with three of The Spaniels from PEACE OF MIND, have just re-cut that song for Canterbury Productions out of Gary, Indiana. How's that for coming full circle? See following column for label details. • Although still performing together at concerts, Jay and The Americans are no longer recording as a group. Marty Coopersmith and Kenny Vance are now recording as a duo for Atlantic Records, while Jay Black is going it as a single and in clubs has new 'Americans" behind him. • The Persuasions recording for A&M Records - with music! Newest is a "live" album. • The Five Satins are back again in the studios up in Stamford, Connecticut, recording their follow-up to VERY PRECIOUS OLDIES. No information yet as to titles. • Did you know that Tony Middleton (Willows) sang lead on LITTLE MIRACLES with The Crests? • Did you know that three of The Fantastics (now recording on Bell) were originally members of The Velours? They are currently living in England. • Buzzy Willis (Solitaires) is now the Vice-President of R&B Operations for Polydor Records.

Cecil Holmes (Fi-Tones) now an executive with Casablanca Records out in Los Angeles. Congratulations go out to The Dells and The Blue Notes who have been recording for twenty years and are still going strong • Did you know that Calvin Carter sang bass on The Dells' of OH recording WHAT NIGHT. • Sherman Garnes (Bass of The Teenagers) now doing a solo act. And he's good! ● Paul (7 LITTLE GIRLS) Eyans now recording for Mercury Records. • Ronnie & The Ronettes now cutting for Buddah. Current single I WISH I NEVER SAW THE SUNSHINE written by Ellie Greenwich, Jeff Barry and Phil Spector. • Ron Holden (LOVE YOU SO) has just covered Vernon Green's record of CAN YOU TALK for Original Sound Records.

Best wishes go out to Alan Lee and Les Moskowitz with their new Roadhouse Record Shop in the Washington, D.C./Maryland area.

— Marcia Vance



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continued from page...39

would never be more ripe than it is right now.

Presently Charlie's son, Bubba, is a great artist on his own. Watching Bubba is like watching Charlie twenty years ago.

In closing, Charlie Feathers is a strong man who seldom gets riled, he hardly ever has a bad word to say about the many people who have done him wrong.

Charlie Feathers has survived-because he is a man-a giant-a living legend-and the "Greatest Rocker Of All Time."

Charlie Feathers DISCOGRAPHY

YEAR	RECORD NO.	TITLE	RELEASE DATE
1955	Flip 503 (also issued as Sun 503)	I'VE BEEN DECEIVED PEEPIN' EYES	4/30/55
1956	Sun 231	DEFROST YOUR HEART A WEDDING GOWN OF WHITE	1/4/56
	Meteor 5032	TONGUE TIED JILL GET WITH IT	6/23/56
	King 4971	EVERYBODY'S LOVIN' MY BABY CAN'T HARDLY STAND IT	10/6/56
	King 4997	BOTTLE TO THE BABY ONE HAND LOOSE	12/22/56
1958	Kay 1001	WHY DON'T YOU JUNGLE FEVER	6/23/58
1960	Walmay 101	DINKY JOHN SOUTH OF CHICAGO	7/10/60
1961	Memphis 103	WILD WILD PARTY TODAY AND TOMORROW	12/19/61
1963	Holiday Inn 114	NOBODY'S DARLIN' DEEP ELAM BLUES	4/10/63
1971	Philwood 223	TEAR IT UP STUTTERIN' CINDY	2/ 8/71
1973	Pompadour 231 (recorded 1956)	UH-HUH HONEY A WEDDING GOWN OF WHITE	12/31/73

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Why Did The Bells Stop Ringing For The Admirations?



R. Anthony

Calgano

When considering the history of Rock & Roll Music, one is struck by the fact that there were often groups which appeared to be on their way to certain success one month and had faded into seeming obscurity by the next. It didn't seem to matter whether the act was black or white, male or female; the identical story can be told a hundred times by merely interchanging the name of the group and the label.

As an example, I have selected the Admirations who recorded for the Mercury label. What was the reason for their rise to relative success and their rapid decline? Was it the group itself? The label? Bad management? One of these or a combination of all? In this article, I shall explore this question drawing upon information provided by John Mahlan and Joe Lorello, both

original members of The Admirations and presently singing together again in a re-formed group.

The Admirations are considered today one of the premier groups of the 1950s because of the extensive airplay they receive on the various oldies shows. THE BELLS OF ROSA RITA has appeared in several oldies packages and has been bootlegged, which would indicate a sizable demand. The original group which made this record was comprised of Joe "Cookie" Lorello (lead), Ralph Minichino (baritone), Fred Mastanduno (1st tenor), Lou Moschella (bass) and John Mahlan (2nd tenor) and they formed during early 1958 in the city-line area of Brooklyn (Liberty Ave. & Elderts Lane). Attending high school at the time and ranging in age from 15 to 16 years, they began as so many

other groups did by singing on area street corners, in hallways and in playgrounds. A visit to the local candy store confronted them with an advertisement for Admiration cigars, and a decision was reached to "borrow" the name. The Admirations, whose favorite groups were the Belmonts and the Flamingos, were doing local record hops and dances performing tunes recorded by these groups when they came to the attention of Jerry Meggett, assistant to Clyde Otis, the A&R man for Mercury. Otis was sufficiently impressed with them to sign them to the label and they were promised a recording of their original tunes BELLS and LITTLE BO PEEP. Joe recalled that it was February, 1959 when they were contacted by the Mercury people and asked to report to Fine Studies for the



Johnny-Louis Cookie-Diane-Freddie





Louis and Johnny at Coney Island with some friends



Louis V



Johnny Freddie-Cookie-Rolphie Louie





Louis-Cookie-Ralphie-Johnny Freddie

session. Somehow, they had envisioned recording in Mercury's large studio, but instead they were taken to a tiny studio in New York's Great Northern Hotel. The Admirations recorded their two songs as arranged by Billy Mure and each of the group members received \$50.00 for his effort (and no subsequent royalties!). After keeping these sides in the proverbial can for eight months and finally releasing the record in October, 1959, Mercury gave it very little promotion and consequently it received less than an overwhelming amount of airplay. The group made few personal appearances, the most notable a show with The Harptones, Passions, Moonglows, Robert & Johnny, Bob Knight Four, Capris with Scott Muni as emcee. After this limited success, The Admirations entered a period of inactivity when Mercury refused to record any more sides; the group disbanded and John joined the Army.

At this point in the story, I would like to digress for a moment and examine this situation. It would appear that Mercury, certainly one of the major companies at this time, was not adept at promoting or handling Rock & Roll and Rhythm & Blues acts. This is ironic in that they had on their roster one of the first true super-groups, The Platters, an act which they were reluctant to sign in the first place. Buck Ram had forced Mercury to sign The Platters as part of a package deal which brought the label the group which they were really pursuing, The Penguins (BBB, issue No. 6 outlines how ONLY YOU became a hit with absolutely no promotion from the label). The Diamonds and The Crew Cuts built their careers on making white "cover versions" of black-performed R&B hits as they began to move up the charts. Mercury did have The Ravens and The Penguins after their initial successes on other labels but failed to exploit this and allowed these acts to lose the momentum of their popularity. The Ravens did indeed later make a come-back on the Jubilee and Atco labels after leaving Mercury, but the Penguins never really were able to recapture their status as a hit act (see Penguins story, BBB, issue No. 7). Mercury also signed The Classics, released one record by them and never tried again. This group, of course, went

on to a million seller, TILL THEN, on the independent Musicnote label (Classics story, BBB, issue No. 6). The pattern continues with the Del-Vikings, who were signed to Mercury after the Dot hits, but Mercury never had a hit with them. The Danleers connected with their only hit ONE SUMMER NIGHT as did The Voxpoppers with WISHING FOR YOUR LOVE, both master purchases from the small AMP-3 label. A most popular oldie today, PLAY THOSE OLDIES MR D.J. went nowhere when first released and as is true of several of the other records mentioned; this one by Anthony & The Sophomores is more popular today than at the time of its introduction! Mercury actually developed a reputation because of its "one-record" groups and unfortunately for The Admirations, they were to become a part of it.

In any event, in 1961, the group reformed and added Joe Lorello's wife as a replacement for John Mahlan who was still in the Army, and Ralph Mimichino left to be replaced by Joe Mertens. The reformed Admirations, in

August of 1962, returned to Mercury(!) and four more sides were cut: HEY SENORITA, TO THE AISLE and two originals, IT HAPPENED ALL SO FAST, a slow ballad and REMEMBER THE DAY, an up-tempo tune. As these were arranged by King Curtis in the Skyliners style, featuring strings, the group felt that they would have sold well had they been released. Mercury, however, apparently did not agree and refused to issue them in spite of repeated requests by the group; not even an offer of money to buy the masters, which The Admirations pooled in desperation, served to change the company's mind. Needless to say, this situation led to the disintegration of relations between the label and the group, and The Admirations left Mercury, without the masters which they had hoped to sell to another company. Several years later, unbeknownst to the group, the label released TO THE AISLE b/w HEY SENORITA (Mercury 71883) which today is a highly sought-after collector's item. Among those searching for it are

the members of the Admirations who have never so much as seen a copy and would settle for a tape!

The attitude of Mercury records marked the end for a second time of The Admirations, who disbanded to seek their fortunes in other areas. Joe and Fred became sanitation men, John joined the police force and Lou works in construction. Ralph Minichino is deceased.

The remaining four members recently reformed the group for a third time and have made several "revival" appearances in the New York area. The Admirations are making one more go at success; we at BBB wish them the best in their future endeavors.

Notes on The Admirations' recordings:

The personnel on "BELLS OF ROSA RITA" was as outlined in the story, with the addition of Lou Moschella doubling as falsetto. On "LITTLE BO PEEP," Lou Moschella and Ralph Minichino reversed parts; Moschello sang baritone and Minichino bass and falsetto.

The group's second recording session produced four sides: "TO THE AISLE" and "HEY SENORITA" which were released back to back (see story), and two originals, "IT HAPPENED SO FAST" and "REMEMBER THE DAY" which were never released. There were two personnel changes: Joe Mertens sang second tenor and Dianne Salemme, who subsequently married Cookie Lorello and became a permanent part of the group, sang the falsetto part.



The Admirations today: J. Lorello, F. Mastanduno, J. Mahlan, L. Moschella

continued from page... 37

You're getting to be a big collector when you've gotten everything on your want list. That's the kiss of death.

You go through a complete discography of Rhythm and Blues from 1948 till the present and you have everything in it.

You pass up Chance Records in junk piles because you already have several of each, and what you really need are Shirley and Lee on Aladdin.

You pay another collector \$5 just to see what the original Parrot label looks like.

You're getting to be a big collector when you've figured out the name of a bird that's never been used as the name of a group.

You're completed your 45 want list so now you're gonna try to get "Tell The World" and "My Baby's Gone" on 78's just for the heck of it.

You have to buy two seats on a coast to coast flight to bring home all the stuff you bought while you were on the West Coast.

You rent a two bedroom apartment in Vermont in the winter and only one bedroom is heated, so you put your records in the heated one and you sleep in the unheated one. A true collector.

You're seriously considering renting space in a warehouse to store the stuff in your collection that you don't listen to that much.

You quite buying large quantities of food because you have no place it since half your refrigerator is already filled with records.

You're completed your want list so you Xerox your friend's want list and begin looking for the things he needs.

The Federal government is after you to pay income tax on the stuff you've sold from your collection recently.

You go through a stack of records you've had sitting in your closet for five years and you find a copy of "Tell The World" on the bottom.

You go to seances and try to persuade the group to bring back Allan Freed so you can ask him questions.

Specialty Records calls you up to see if you have a copy of something they need for an upcoming oldies album.

Val Shively calls you to ask you what label the Moonglows first record was on and what you think he ought to pay for it.

You've been into R&B so long that you begin to tire of it and begin to appreciate the McGuire Sisters.

You take your girl's picture off your dresser and replace it with a picture of Lee Andrews.

If you have to take your mother to bridge club and some records to a friend, you put her in the back seat and the records in the front seat so you can keep an eye on them.

You're really into R&B big if you never heard of the Rolling Stones until two weeks ago.

You hear other collectors making up names of fictitious groups like the Four Sepiatones, but the funny part is you really have a record by them.

You begin to feel people you see on the street are plotting against you because they have old script Jubilee stuff at home in their basement, but they won't tell you about it just to make you mad. You tell your wife you're just looking for one more record and then you'll quit collecting and you start to believe that.

You really believe someday you'll quit collecting.

You're getting to be a big collector when you pay \$100 for a record and then you're afraid to play it, so you don't

You buy a tape deck, but you're spent so much money on your collection that you can't afford tape.

You spend so much time with your records that a diamond needle only lasts three days.

You spend all your time alphabetizing your records and you never have time to play any.

Your mother has been hearing your R&B for so long that one day as she passes your room she tells you she is beginning to appreciate the Five Willows.

You're considering quitting your job so that you can stay home all day and listen to your records.

You really wonder why your collection isn't listed as a national shrine.

You're considering junking in northern Canada because you've looked everywhere else.

You store your records in the closet and your clothes on the floor.

You're considering writing your congressman to have the name of the street you live on changed from Main Street to Sonny Til Memorial Avenue.

You walk down the street and pretend you're Fats Domino and you wonder if anyone will recognize you.

You're getting to be a big collector when you have nothing better to do than sit around and write these stupid things.



Interview With THE DU-DROPPERS

by Marv Goldberg & Mike Redmond

Based on Interviews with Harvey Ray

The DuDroppers could do it all: From a bluesy pop sound through Rhythm and Blues to Rock and Roll. They were a more mature group than most when they formed in early 1952. The original members were: Julius Caleb (J.C.) Ginyard (Lead), Willie Ray (Tenor and Baritone), Harvey Ray (Baritone and Tenor), and Eddie Hashaw (Bass). Willie Ray was the



THE DU-DROPPERS: Front center — Willie Ray, Rear; left to right — Bob Kornegay, Harvey Ray and J.C. Ginyard.

youngest at about 30; Ginyard must have been around 50.

The group had deep roots in jubilee/gospel music. J.C. Ginyard had had a long career extending back to the early 1940s. He recorded with The Jubalaires for Decca and King and then joined The Dixieaires around 1948. The Ray Brothers had been with The Southwest Jubilee Singers. (See appendix for personnel of The Jubalaires & Dixieaires.)

The DuDroppers would get together in the basement of Ginyard's apartment house at 149th Street and 7th Avenue in Harlem. There was a piano there and the new group practices until they felt they were ready to start a professional career. With the decade of experience that Ginyard brought to the group, they quickly attracted some attention.

Charlie Newsone became their road manager and arranged for most of their auditions. Paul Kapp, manager of The Delta Rhythm Boys, took over their management. (Incidentally, Kapp's brother Dave was later to found the successful Kapp Label.)

When they had only been together a few months, Newsone got them an audition with Bobby Robinson of Red Robin Records. Red Robin generally had teenage roups, such as The Mello-Moods and Vocaleers; The DuDroppers were a departure from the young groups which previously and subsequently appeared on the label.

After the first session, Eddie Hashaw left and was replaced by bass Bob Kornegay.

The group felt that Red Robin didn't have an adequate distribution network so Newsone got them an audition with RCA Victor around late 1952. The DuDroppers thus joined one of the major record labels, most of which were experimenting with the growing R&B market at the time.

Their first two RCA releases were hits – I WANNA KNOW was number 13 in Billboard's Top R&B tunes of 1953 and I FOUND OUT was number 39. The group itself was the sixth most popular vocal group of 1953, according to a poll by Rhythm and Blues Magazine. With the initial success of The DuDroppers on RCA, Red Robin released a second record by them in June of 1953.

The DuDroppers appeared all over

the Country, including Canada and Hawaii. They played the usual Apollo, Howard, Royal, Rockland Palace, etc. and the unusual - The Waldorf Astoria Hotel in New York City (their first appearance after joining RCA). They also played The Macombo and St. Maurice Hotel in Canada. When they played The Orchid Room in Kansas City in early 1954, Prentiss Moreland was sent to them for an audition. He subsequently joined as a fifth member; but only for one session (He does the Rudy West type lead on HOW MUCH LONGER). Later on, he sang with Billy Ward's Dominoes.

In late August, 1954, another fifth member was added - none other than The Ravens' Joe Van Loan (who was still singing with The Ravens). In September, Harvey Ray left and the group was a quartet once more. At this point a curious legal battle took place. Paul Kapp sold his personal management contract to Jack Angel of Herald Records for \$2,000. The DeDroppers' contract with RCA was due to expire in October, and Angel was ready to record the group for Herald, when RCA announced that it was exercising a one year renewable option clause in their contract. The controversy went on; but Angel couldn't prevail. However, he could, and did, stop Joe Van Loan from recording with the group (at this time, Van Loan was also recording with The Ravens on Jubilee). The DuDroppers finally got to record in April, 1955, and RCA came up with a new "secret lead singer" and witnesses present swear that it wasn't loe Van Loan. The "secret lead" was "Carnation" Charlie Hughes, who would later sing with The Drifters. To make matters more confusing, Van Loan was still appearing with the group and Hughes was never a member - he was just used on the session (and can be heard as lead on GIVE ME SOME CONSIDERATION).

The DuDroppers were on their way to a Canadian tour when Van Loan suddenly left them cold to go back with The Ravens full time. Harvey Ray then returned and they continued the tour after which they did one final session for RCA.

At this point, J.C. Ginyard left to join The Golden Gate Quartet – he's still with them in Sweden. The Golden Gate Quartet had recorded on several labels and also as The Dixieaires (not the group mentioned previously) on Exclusive in 1948. Ginyard was replaced by Roger Bowers of The Charioteers. Unfortunately, his voice was much higher than Van Loan's and it was felt that this completely changed the sound of the group. By late '55 or early '56, The DuDroppers had broken up.

Harvey and Willie Ray then got together with The Dominoes' Bill Brown, The Drifters' Little Dave Baughan and Edna McGriff to form an unnamed group that was, alas, only together for a month.

In 1960, Joe Van Loan, Willie Ray, Bob Kornegay and Orville Brooks (formerly of The Jubalaires) recorded as The Valiants on Joy (LET ME GO LOVER).

To today's collector, The DuDroppers seem more "poppish" than most; but the difference is more in our minds than it was in theirs. Listen — and enjoy The DuDroppers.



Bob Kornegay, Joe Van Loan, J.C. Ginyard and Willie Ray.



THE VALIANTS, circa 1960: Seated — Orville Brooks; left to right — unidentified, Willie Ray, unidentified, Joe Van Loan, unidentified, Bob Kornegay.



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The Du-Dropper DISCOGRAPHY

	NO. MASTER NO.	RECORDING DATE	TITLE	RELEASE DATE
Red Robin 108	3007 3008		CAN'T DO SIXTY NO MORE CHAIN ME BABY (BLUES OF DESIRE)	Mid 52
116	3028 3029		COME ON AND LOVE ME BABY GO BACK	6/53
RCA Viete	H			
5229	E3V8-0506 E3V8-0507	2/17/53 2/17/53	I WANNA KNOW LAUGHING BLUES	3/53
	E3V8-0508	2/17/53	BABY DON'T LEAVE ME IN THIS MOOD	
5321	E3VB-1272 E3VB-1274	5/8/53 5/8/53	LITTLE GIRL, LITTLE GIRL	5/53
	E3VB-1275	5/8/53	TRAIN KEEP ROLLING ON	
5425	E3V8-1626 E3V8-1639	7/28/53 7/28/53	SOMEBODY WORK ON MY BABY'S MIND WHATEVER YOU'RE DOING	8/53
5004	E3BV-0509 E3V8-2288	2/17/53 10/7/53	GET LOST DON'T PASS ME BY	
	E3V8-1672	7/28/53	TEN PAST MIDNIGHT	
	E3V8-1673	7/28/53	MY THRILL GIRL	
	E3VB-2287-1	10/7/53	BALABAM (take 2 recorded 12/30/53)	
5543	E3V8-2288 E3V8-2491	11/5/53 11/5/53	MAMA'S GONE, GOOD BYE THE NOTE IN THE BOTTLE	11/53
c	CA subsidiary)		(9)	
Oroove (K	E3VB-2811	12/16/53	YOU'RE WRONG	
G-0001	E3VB-2812 E3VB-2982	12/16/53 12/30/53	SPEED KING DEAD BROKE	2/54
	E3VB-2813	12/16/53	DRINK UP (take 2 recorded 12/30/53)	
	E3VB-2982	12/30/53	HAD TO PLAY MY NUMBER	
G-0013	E4HB-3863 E4HB-3865	3/18/54 3/18/54	JUST WHISPER HOW MUCH LONGER	
	E4HB-3866	3/18/54	YOU'VE BEEN GOOD TO EVERYBODY	
G-0036	E4HB-4931 E4HB-4934	8/11/54 8/11/54	BOOT 'EM UP LET NATURE TAKE ITS COURSE	9/54
	E4HB-4933	8/11/54	IF YOU JUST DON'T LEAVE	
G-0104	F5VB-2942 F5VB-2943	4/1/55 4/1/55	GIVE ME SOME CONSIDERATION TALK THAT TALK	4/55
G 0120	E3VB-2814 F5VB-2940	12/16/53 4/1/55	I WANNA LOVE YOU YOU'RE MINE ALREADY	8/55
Groove EP EGA2	F5VB 2943 E4HB-4932 E3VB-2984	4/1/55 8/11/54 12/30/53	TALK THAT TALK HONEY BUNCH I ONLY HAD A LITTLE	5/55
EGA5	E3VB-0506 F5VB-5037 F5VB-5038 F5VB-5039 F5VB-5040	2/17/53 6/27/55 6/27/55 6/27/55 6/27/55	I WANNA KNOW SMACK DAB IN THE MIDDLE THAT'S ALL I NEED STORY UNTOLD ROLLIN'STONE	7/55
Land	diamental and the second			
Joy (recon 235	ding as the Valiants)		LET ME GO LOVER LET ME RIDE	2/60

(We wish to express our thanks to RCA for their assistance.)

continued on page... 52

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Interview with THE CAROLS

by Marv Goldberg & Mike Redmond

Based on Interviews with Tommy Evans

Rhythm and Blues vocal groups of the 1950s can be put into three categories — by their success and popularity:

- 1) Groups which achieved some degree of commercial success at the time and which remain popular today with collectors. Such groups include The Drifters, Clovers, Coasters, Platters, Ravens and Channells.
- Those which were neither successful nor well-known in their time; but which are popular today with record collectors. Examples are The Castelles, Marylanders, Heartbreakers, Gems and Charmers.
- 3) Groups which were relatively obscure in the 50s and which remain so today. Included in this category would have to be The Carols, who, ironically, recorded for a major label with national distribution (Columbia), and for one of the major R&B labels in the East (Savoy).

The aim of this article is to introduce The Carols and perhaps to generate some interest in this early R&B group. As was the case with many vocal groups during the late 40s/early 50s, The Carols evolved from a gospel group. They started singing together at The Unity Baptist Church in Detroit, where they were known as The Unity Baptist Five. The group was composed of: Tommy Evans (Bass, Lead), Richard Coleman (1st Tenor), William Davis (2nd Tenor), Wilbert Tindle (Baritone) and James Worthy (Piano and Arranger). (If the

name Tommy Evans sounds familiar - you're right. He's the extraordinary bass who later went on to The Ravens and Drifters; but more about that phase of his career later.)

During 1949, The Unity Baptist Five worked for Detroit's auto manufacturers; but had thoughts of making the transition from gospel to the emerging Rhythm and Blues field. Prompted by the success of The Ravens, the group started practicing Ravens' numbers using Tommy's rich bass lead.

At this point, The Unity Baptist Five became The Carols and began reading the "want ads" - listings of amateur shows. One in particular caught their eye - The Frolic Show Bar. Given the popularity of their model, The Ravens, and their own talent, The Carols won easily. They were kept on at The Frolic Show Bar on weekends and appeared for the munificent sum of \$4 per man per night. Not even in the pre-inflationary days before the Korean War, nor as a supplement to a salary earned from working on the cars, could four bucks each be justified. This is just another example of the treatment received by artists during this period.

Hymie Gastman, part owner of The Frolic Show Bar, became the group's first manager. In late 1949, he brought The Carols to New York for a week, where they appeared on television with Lionel Hampton on the "Calvacade of Bands" show. Also on the show were musicians Benny "BeBop" Carter, Sonny Parker and Curley Hammond. After the TV appearance, The Carols played The Baby Grand on Harlem's 125th Street.

While in New York, the enterprising Gastman got them an audition with Columbia Records. This resulted in two 1950 records for the recording industry giant that wanted to get into the R&B field where recently formed independents were achieving such success. However, Columbia didn't promote the records (and they weren't particularly well received by the trade publications) so The Carols on Columbia are extremely scarce today. As quickly as Gastman had got them to Columbia, he got them to leave it and they returned to Detroit, never coming East again.

The Carols then made appearances throughout Michigan, Ohio and Indiana and also played at The Frolic Show Bar frequently. Around 1952, Richard Coleman got married and left; he was replaced by Kenneth Duncan.

The Carols didn't record again for three years until Gastman arranged for them to record for Savoy in 1953. The four cuts were done in Detroit for the New Jersey based label. One record was released at the time, Recently MIGHTY LIKE A ROSE/CALL FOR ME IF YOU WANT ME were issued — CALL is a take-off on The Ravens' SEND FOR ME IF YOU NEED ME.

After the Savoy recordings, The Carols got a new manager — Al Green. At the time, Green also managed The Midnighters, LaVerne Baker, and Jackie Wilson, who was a member of a trio in Detroit because he replaced Clyde McPhatter in The Dominoes.

The close of The Carols' career came in 1954 when word reached The Ravens of Tommy's singing prowess. The

Ravens all came to the Frolic Show Bar to hear him; Jimmy Ricks walked out after awhile. After the show, the Ravens' manager, Nat Margo, explained to Tommy that they were having troubles with Ricks and were thinking about a replacement. About three weeks later, Margo sent Tommy the fare to join The Ravens in New York. At this point, their lead gone, The Carols disbanded.

In New York, Tommy was given a week to learn 27 Ravens' arrangements, including BEGIN THE BEGUINE, WRITE ME A LETTER, SEND FOR ME IF YOU NEED ME, THE WIFFENPOOF SONG, COUNT EVERY STAR and OLD MAN RIVER. At this time, the other Ravens were Joe Van Loan, Jimmy Stewart, and Warren Suttles. This group was together for about six months until Ricks returned in late 1954. Ricks was part owner of The Ravens and came back to do the Jubilee sides. Warren Suttles also left before Jubilee and was replaced by Louis Frazier.

However, after Jubilee, Ricks left for good and Tommy returned in mid-1955. Joe Van Loan left for a while to sing with The DuDroppers (although legal complications kept him from recording with them). Maithe Marshall then re-joined The Ravens as tenor lead for a month-long tour to Miami. Joe Van Loan came back however and The Ravens toured the Country playing The Orchid Room in Kansas City, The Apollo-Royal-Howard-Regal-Uptown-Regent circuit, and even Freeport in the Bahamas.

Around July 1956, Van Loan convinced Nat Margo to fire Jimmy Stewart. Evans and Frazier quit in protest, feeling that Stewart had gotten a raw deal. Van Loan then got his brothers, Jimmy and Paul, and bass David "Bootşie" Bowers to record the Argo sides.

About a month later, Tommy was walking down Atlantic Avenue in Brooklyn (an interesting coincidence) when he met Jimmy Oliver, The Drifters' guitarist. Oliver told him that Bill Pinckney and Andrew Thrasher had

just been fired from The Drifters and Tommy was immediately recruited to replace Pinckney.

Other groups that Tommy has sung with include The Drapers in 1963, The Floaters in 1966 and The Exciting

Changes in 1971. At the time of this writing (1/74), Tommy is all set to team up with Maithe Marshall, Leonard Puzey and Warren Suttles, to make The Ravens come alive again. We all wish them the best of luck in this venture.

The Carols DISCOGRAPHY

RECORD NO	. TITLE (and Master No.)	RELEASE DATE
Columbia		
30210	PLEASE BELIEVE IN ME (43162)	5/50
	DRINK GIN (43164)	
30217	IF I COULD STEAL YOU FROM SOMEBODY	
	ELSE (THEN SOMEONE COULD STEAL	
	YOU FROM ME) (43165)	5/50
	I SHOULD HAVE THOUGHT (43166)	
Unreleased	I'VE GOT A FEELING	
	YES I KNOW	
Savoy		
896	I'VE GOT A FEELING	53
	50 MILLION WOMEN	
Unreleased	MIGHTY LIKE A ROSE	

CALL FOR ME IF YOU WANT ME

continued from page... 50

APPENDIX A — PERSONNEL OF JUBALAIRES & DIXIEAIRES

- 1. The Jubalaires Decca (1944-45) and King (1947): J.C. Ginyard, William Johnson, Theodore Brooks, John Jennings and George McFadden. Later on, Orville Brooks (no relation to Theodore), sang with them.
- 2. The Dixieaires Continental, King, Sunrise, Prestige, Sittin' In With, Harlem: J.C. Ginyard (also their manager), Joe Floyd, Johnny Hines, Jimmy Smith and Abe Green (guitar).
- 3. Dixieaires/Golden Gate Quartet — Exclusive, Mercury, Et. Al. (1948): Clyde Reddick, Arlandus Wilson, Conrad Erederick and Henry Owens.

APPENDIX B - NOTES ON THE DISCOGRAPHY

- 1. Note that RCA master numbers were assigned before the sessions took place: therefore, non-consecutive numbers could be recorded on the same date.
- 2. "BALABAM" was written by Leiber & Stoller.
- 3. Some of the musicians who backed up the DuDroppers were: Mickey (Guitar) Baker, Heywood Henry, Lloyd Trautman, Bud Jihnson, Riff Ruffin, and Sam "The Man" Taylor.
- 4. The 4/1/55 session had Bob Rolontz as A&R man and Leroy Kirkland as bandleader.

NOTE: Although there is in existence a photograph of the Du Droppers which is captioned The Buccaneers, Harvey Ray has no knowledge as to why this occurred.

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	14 Songs	Warner Br. 148 \$8	Johnny &	Red River Rock	Warwick \$15
Everly Bros.	Best Songs	Imperial 9218 \$6	Hurricanes	Hea River Hock	Warwick \$15
Rick Nelson	Rock House	Sun 1260 \$15	Belmonts	Acappella	Buddah \$6
Roy Orbison Caesar & Romans	Memories —Hits L.P		4 Seasons	Christmas	
Frankie Avalon		Chancellor 5031 \$15	Beachboys	Christmas	Philips \$5
Mothers of	Freak Out	Verve 5005 \$5	Animals	Best Vol. II	Capitol \$6 MGM \$5
Invention	(2 record set)	VEIVE 5005 \$5	Deep Purple	Taliesyn	Tetragram \$6
Gene Vincent	Greatest Hits	Cap. 380 \$6	Deep Purple	Shades	Tetragram \$6
Brooklyn Bridge	2nd Brooklyn Bridge		Nice	Ars Longa	Columbia \$6
Jan & Dean	Gold Hits	Liberty 7248 \$10	Nice	Emerlist	Columbia \$6
Five Satins	Encore Vol. 2	Ember 401 \$10	Nice	Nice ·	Columbia \$6
Napoleon XIV	Coming to Take Me	Warner Bros \$6	Nice	Autumn-Spring	Chari \$6
Bobby Lewis	Tossin' & Turnin'	Beltone \$7	Sukiyaki	Kyu Sakamoto	Capitol 105 \$5
Shangri-Las	Greatest	Post 4000 \$7	Buddy Holly	Reminiscing	Coral 47526 \$20
Del Shannon	Greatest	Post 9000 \$7	Beau Brummerls	Hit	Post 6000 \$7
Joey Dee &	Doin' Twist	Roulette \$4	Ray Charles	Hits-2 record set	ABC&Atlantic 731 \$6
Starliters	A-2000	20000222		All His Hits	
Crests	Greatest	Post 3000 \$7	Beach Boys	Best - Vol. II	Capitol T2706 \$10
Johnny Crawford	Rumors	Del Fi 1224 \$5	Beach Boys	Party	Capitol 2398 \$15
Drifters	Last Dance	Atlantic 8059 \$8	Hollies	Bus Stop	Imperial 9330 \$10
Drifters	Boardwalk	Atlantic 8099 \$10	Hollies	Stop Stop Stop	Imperial 9339 \$10
Drifters	Biggest Hits	Atlan. 8093 \$10	Dion	Runaround Sue	Laurie 2009 \$10
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Jerry Wallace	Greatest	Challenge 2002 \$5	Bobby Darin	This Is	Atco 115 \$8
Ronettes & Others	Xmas Gift to You	Philles \$6	Don Gardner &	Need Your Lovin'	Fire 105 \$10
Bill Haley & Comets	Rock Around Clock	Decca 78225 \$6	Dee Dee Ford	122141220 00020 on the	
F. Lymon & Teenagers		Gee 701 \$6	Reflections	Reflections	Golden World 300 \$6
Assorted Groups	Teenage Party	Gee 702 \$5	Frankie Avalon	Frankie Avalon	Chancellor 5001 \$15
Moonglows	Collectors Showcase	Constellation \$5	Beach Boys	Close Up	Capitol 253 \$15
Johnny & Hurricanes	Stormsville	Warwick 2010 \$15	Kinks	Kinda Kinks	Reprise 6173 \$15
Amboy Dukes	Best	Mainstream \$6	Happenings	Greatest Hits	Jubilee 8030 \$10
Jackie Wilson	Favorites	Bruns. 754058 \$6	Elvis	Flaming Star	RCA 279 \$10
Chuck Willis	I Remember	Atlantic 8079 \$10	Fabian	Hold That Tiger	Chancellor 5003 \$10
Bobby Rydell	Hits Vol. II	Cameo 1028 \$15	Shirelles	Remember When	Scepter 2-599 hits \$7
Paragons & Jesters	Paragons Meet Jesters		(W) (1)	2 record set	
Buddy Holly	Story Vol. II	Coral 57326 \$10	Sun's	Gold Hits	Sun 1250 \$15
Buddy Holly	Giant	Coral 757504 \$6	Reparata &	Whenever a Teenag	er World Artists \$10
Crickets	In Style	Coral 757320 \$10	The Delrons	Cries	
L. Anthony &	Greatest	Roulette \$6	Linda Jones	Hypnotized	Loma 5907 \$7
Imperials			Four Seasons	Gold Vault of Hits	
Chuck Jackson	Greatest	Wand 683 \$5	Four Seasons	2nd Vault of Hits	Phillips 221 \$6
∟inda Jones	Hypnotized	Loma 5907 \$5	Animals	Animalization	MGM 4384 \$7
Limelites	Our Anniversary	Roulette \$7	Easy Beats	Friday on my Mind	
Patty Duke	Greatest	United Artists \$7	Lovin' Spoonful	Very best of	Kama Sutra 2012 \$7
Eddie Cochran	Never Forgotten	Liberty \$10	Turtles	Greatest Hits, Vol.	
Beatles	Savage Young	Savage 69 \$10	Leaves	Hey Joe	Mira 3005 \$6
Beatles (Pete Best)	Best Of	Savage 71 \$10	Brooklyn Bridge Animals	Volume I Rising Sun	Buddah 5034 \$6
Beatles &	Postlesus	V.J. DX30-2 \$35	Diane Renay		MGM \$6
4 Seasons	Beatles vs. 4 Seasons	V.J. DA30-2 \$33	Connie Francis	Navy Blue 15 Hits	20th Cent. \$10 MGM 4167 \$10
Mothers of Invention	Rubin & Jets	Verve V6-5005 \$5	Dixie Cups	Chapel of Love	[44] 07 W.H. B.H. H.H. H.H. H.H. H. M. H.
Maxie Brown	Greatest	Wand 684 \$4	Chuck Jackson	Greatest	R. Bir \$10
		Swan 507 \$15	Everly Brothers	Greatest Hits	Wand \$5
Freddy Cannon	Palisades Park		everly brothers	Greatest Hits	Barnaby \$6
Kinks	Kinda Kinks	Reprise 6173 \$10		2 Record Set	
J. Lee Lewis	Gold Vol. I	Sun 102 \$6 Fargo 3001 \$10		Cadence Cuts	
Aquatones Freddie Bell	You R&R All	Mercury 20289 \$15		Countries Curs	
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THE FOUR PHARAOHS As told by Leo Blakey By DAVE ARDIT

Like the story of many 50's R & B recording groups, the history of The Four Pharaohs is one of complicated personnel changes and several name changes.

The original group which formed in Columbus, Ohio sometime in 1956, consisted of Robert Taylor, (later to gain fame as Bobby Taylor & The Vancouvers) 1st tenor, Morris Wade-lead, Bernard Wilson-bass, and brother Ronnie Wilson-baritone and lead on jump sides. The key to the group was Morris Wade; he was the one who helped form the group and the only one to remain with the group through several personnel and name changes until 1968. (By the way, some collectors have billed the group as Tommy Willis and The Four Pharaohs. Tommy Willis was a white sax player in the back up band.)

Robert Taylor went to East High School in Columbus while Bernard and Ronnie Wilson went to Central High School. Morris Wade went to both. The guys met through Morris and began playing at local hops around the city. By 1957 they had a manager named Howard Ransom who was a local Columbus businessman. At an out of town gig in Hamilton, Ohio, the group performed for Miss Dodds at a club she owned. Howard agreed to record the group for Miss Dodd's local label "ESTA."

Their first release was "Give Me Your Love" b/w "China Girl." Both these songs were written by the entire group with Bobby Taylor and Morris Wade providing the inspiration. After the group returned to Columbus, Howard Ransom, who owned the master, released it on his own label Ransom. Both labels released the record at the same time; however, if you are a collector freak, the ESTA label is the rarer of the two.

The group's second release in late 1957 or early 1958 was "Pray For Me" b/w "The Move Around." "Pray For Me" was inspired by Ronnie Wilson who dug Jerry Butler and his Abner recording of a "Lonely Soldier." Both have a military theme.

Between 1958 & 1959, Leo, who was not yet with the group, says The Four Pharaohs did some national touring and even performed at The Apollo. It may have been while on tour that the Paradise release of "Give Me Your Love" was issued. When I asked Leo about the release, he said he never heard of the label. He conjectures that perhaps Mr. Ransom met some reps. of Paradise while touring and agreed to lease the master in hopes of receiving national attention. This is only speculation though.

In late 1958 or early 1959 Leo claims that the group had one more record on Ransom, an original composition called "Is It Too Late" (which Leo says is the group's best effort) b/w a Turbans' song, "It Was A Night Like This." According to Leo, a mistake was made when the labels were pressed and the group was billed as "Introducing Morris Wade & The Manhattans;" the Manhattans being the back up band on the recording. I've never seen this record, but I'd appreciate very much hearing from any collector who might have run across it.

By 1959 Robert Taylor had left and Bernard Wilson had taken over as manager when Howard Ransom left for Los Angeles. The group picked up a bassman, Bob "Pee Wee" Lowery and a guitar player, Harold Smith. It was Harold who was now billed as King Pharaoh & the rest of the group, The Egyptians. While in Cincinnati performing, they met Sonny Thompson of King records, and recorded one



Left to right: Forest Porter (Lead of Surpremes), Leo Blakely, Paul Moore, Harold Smith (King Pharaoh), Morris Wade (only original member from Four Pharaohs, & lead on all records, except jump sides).

more song called "By The Candlelite" b/w "Shimmy Sham" on Federal in late 1960 and early 1961.

It was after this recording that Leo Blakely joined. Pee Wee left and Ronnie Wilson left in 1961. The group now consisted of Leo Blakely, Morris Wade (only original left), Harold Smith on guitar, and two friends from Columbus; Paul Moore and Forest Porter.

Between 1961 and 1963 the group released no other records but continued to tour the country. While in Los Angeles in 1963 they again met Howard Ransom who along with Jimmy Turner had a record label named "NANC." Again the group changed its name. They were still hung up on Egypt, Pharaohs, and Kings because now the group was called The Egyptian Kings. They resung "Give Me Your Love" (which Leo claims is better than the original) b/w "Baby I Need Your Love" written by a friend of the group, Collin Brice.

I've never seen the record & I have only Leo's word but according to him, "China Girl" was not the flip. The members on the "NANC" recording were Leo Blakely, Paul Moore, Pete Oden, Morris Wade and Sylvester Moore on guitar who they picked up while on tour in Detroit. Leo claims the group had another recording on NANC—"School Days" b/w "The Move Around." He doesn't believe it was released.

In 1964 Pete Oden left and Paul Moore's cousin William Suber joined the group. They returned to Columbus in 1964 and continued to play club dates from 1964 till 1968. Leo says they signed with Way Out records of Cleveland but never did record for them. In 1968 the group disbanded.

Four Pharaohs DISCOGRAPHY

- Ransom 101 Give Me Your Love/China Girl
- 2. Ransom 100 Pray For Me/The Move Around late 1957
- Ransom 102 Is It Too Late/It Was A Night early 1958 Like This (perhaps unreleased)

King Pharaoh & The Egyptians

Federal 12413 By The Candlelite/Shimmy Sham early 1961

Egyptian Kings

Nanc 1120 Give Me Your Love/Baby I Need Love Nanc (Unreleased) School Days/The Move Around

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SNEAKIN' BACK Pete Grendysa

One fo the most prolifically recorded vocal groups of the forties was The Five Red Caps, a vocal/instrumental quintet who recorded for the Joe Davis labels of that era—Gennett, Beacon, Davis, and Joe Davis. Joe Davis gave little thought to the trials and tribulations of future discographers and a great deal of research remains to be done to sort out the maze of re-issuing and re-coupling that Davis perpetrated on his releases.

In style, The Five Red Caps followed the Ink Spots closely, including the high tenor lead and talking bass. This is not to say that they were blatant imitators. Their up-tempo tunes such as "Lenox Avenue Jump' and "Grand Central Station" are done in a style all their own. "Atlanta, GA," a cover of a pop hit, features an engaging "dark-brown" vocal by the bass, as does "Don't Fool With Me" and "I'm Crazy 'Bout You." Outstanding among their ballads are "There's A Light On The Hill," "I'm Going To Live My Life Alone," "I Love An Old-Fashioned Song" and the ethereal "In The Quiet Of The Dawn." As the listener becomes more familiar with The Five Red Caps, their apparent similarity to The Ink Spots diminishes. Likewise, it becomes more difficult to dismiss them as "pop." The group definitely deserves a place among the progenitors of the R&B sound of the fifties.

At this time, the personnel of the group is not known. Some time ago, Sal Passantino in one of his excellent columns raised the question "Are The Toppers (Savoy), The Five Red Caps, and Steve Gibson & The Red Caps related in any way?"

The Five Red Caps recorded for the Joe Davis labels during the years 1943-1946. Towards the end of this period, two members left the group and the remnant, as The Red Caps Trio, provided instrumental backing only for single artists on the Davis labels (e.g., Davis 7192, 7210, 7213, and Beacon 7201 by George "Bon-Bon" Tunnell, one of the original members of The Three Keys). The ultimate end of the group is unknown.

Meanwhile, the Toppers, also a vocal/instrumental quintet, was formed in New York and recorded for Savoy in December, 1944. The Toppers consisted of Emmett Matthews, soprano sax and vocals; Romaine Brown, Piano; Steve Gibson, guitar and vocals; David Patillo, bass; and Joe Jackson, drums. For comparison, the membership of Steve Gibson & The Red Caps as reported in December, 1949 was Steve Gibson, Emmett Matthews, Romaine Brown, David Patillo, and Jimmy Spriggs. Until the personnel of the Five Red Caps is learned, any connection between them and these other two groups will have to remain conjecture.

The Five Red Caps discography that follows is as complete as my information allows. Additions from the readers are needed and welcomed.



The Five Red Caps DISCOGRAPHY

Beacon

(silver-top, maroon label)

115 I'm The One

?

116 I Made A Great Mistake There's A Light On The Hill

117 Don't Fool With Me Mama Put Your Britches On

Beacon

(black & light blue) AND/OR Gennett (gold-top, black) AND/OR Joe Davis (red and silver)

7115 I'm The One I Made A Great Mistake

7116 There's A Light On The Hill Don't Fool With Me

7118 No Fish Today Grand Central Station

7119 Just For You
I'm Going To Live My Life Alone

7120 Words Can't Explain
I Learned A Lesson I'll Never Forget

7121 Boogie Woogie Ball Lenox Avenue Jump

7123 Somebody's Lyin' Was It You

7125 Don't Say We're Through Destination Unknown

7126 The Tables Have Turned On Me Never Give Up Hope

7130 No One Else Will Do I'm Crazy 'Bout You

7131 I Was A Fool To Let You Go Thinking

7133 I'm To Blame

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7136 My Everlasting Love For You

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NOTE: 7000-series records may be found on either Beacon, Gennett or Joe Davis. The Five Red Caps also had at least one 78-rpm album set containing four discs. Two of these discs are known:

Davis 78rpm Album No. 1

5 Red Caps Ball matrix 7127B 7126B 6 It's So Good Good Good 7 Thru Thick And Thin 7134A 7134B In The Quiet Of The Dawn

The Toppers cut these sides for Savoy in December, 1944:

Savoy 646 S5756 I'm All Alone S5757 I'm Living For You Savoy 656, Regent 130 Savoy 559 S5758 If Money Grew On Trees

Savoy 559 S5759 Palace Of Stone

Regent 130, 1008 S5760 Nat's Boogie Woogie

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"THE SUMMER OF '52"

HIT SOUNDS

Only "Have Mercy Baby," "One Mint Julep" and "In the Middle of the Night" remained on the charts from the last column. "Have Mercy Baby" remained as No. 1 from June 28, 1952 through August 9. Then it dropped to the number two position for one month, but returned to number one on September 6! It finally left the survey in early October after a 20-week run. The Dominoes had woven their magic again. The Clovers also did well during the summer of 1952. "One Mint Julep" continued in the top ten throughout the summer. "Ting a Ling" first made the charts on July 26 and, although never reaching number one it remained in the top ten for 15 weeks, reaching its peak in late summer and early fall. The Washington powerhouse had scored heavily once more. Baltimore's Swallows had their "Beside You" sneaking in and out of the top ten during the month of August. Then came a monster hit, "My Song" by Johnny Ace. During the summer, this unknown blues artist from Mississippi began an unbelievable rise to fame. Although just getting started during the summer, "My Song" was to become the biggest hit of late 1952. "Lawdy Miss Claudy" by Lloyd Price displaced "Have Mercy Baby" in the number one slot during late summer. After eleven weeks on the charts, it reached number one on August 9 and remained in the top ten until 1953-a great accomplishment,

NOTES OF INTEREST

July 5-

Rainbow Records, on a full scale drive for R 'n' B loot, added to its talent stable last week with the signing of the Miller Sisters, youngsters aged 8, 11 and 13, and the 5 Crowns, a new R 'n' B group.

July 12-

Sam Stiefel, owner of the Uptown Theatre in Philadelphia, is shopping around for top R 'n' B names. Sam will institute a stage policy at his theatre starting in September.

August 23-

Alan "Moondog" Freed, Cleveland's well-known R 'n' B deejay, threw another of his radio-promoted dances a few weeks ago at Summit Beach Ballroom in Akron. Stars were Charles Brown and the Clovers with Alan broadcasting a regular radio program from the ballroom. Paid attendance was 3,007 with a few thousand being turned away.

DISC DATA (New Releases)
JULY
Hold Me-5 Keys (Aladdin)
Moonrise-Royals (Federal)
I Live True to You-Larks (Apollo)
AUGUST
The Bump-The Cardinals (Atlantic)
There Is Time-The Heartbreakers (RCA)

RECORD REVIEWS

July 5-

"Mam'selle" - Ravens (Okeh 6888) (70 rating) - The Ravens do a quiet, but interesting job with this pretty tune of a few years ago giving the ditty a pleasant reading. Waxing was cut when Ravens were with Columbia. (Flip side, "Calypso Song" got a 75.)

"Ting a Ling" - Clovers (Atlantic) - 81 rating. An attractive, fast-tempo novelty item with a fine beat receives a rousing reading from the Clovers. Ditty explains why the gals make the guy's hearts go ting-a-ling. This side could catch loot. (Flip side, "Wonder Where My Baby's Gone," got a 84 rating.)

July 19-

"Hold Me" - 5 Keys (Aladdin) - 82 rating. The Keys take the oldie and give it a mightly strong performance with the lead soaring over the lyrics at a spirited tempo. The ork supports the group with a solid beat. A coin catcher. (Flip side, "I Hadn't Anyone Til You," got a 78.)

"Barfly" - Orioles (Jubilee) - 7- rating. The Orioles are not very exciting on this new weeper ballad, though the lead does an effective job. Side may get spins. (Flip side, "Getting Tired, Tired, Tired," got a 75.)

July 26-

"I Live True to You" - The Larks (Apollo) - 77 rating. A very pretty job by the Larks on an appealing new ballad featuring a fine lead job by Eugene Mumford. Could get many spins. A good disk. (Flip side, "Hold Me," got 79 points.)

August 30-

"The Bump" - The Cardinals (Atlantic) - 82 points. The Cardinals, with a new sound, do a top flight job on this new slow blues with an appealing melody. A strong side that could grab coin for the boys. (Flip side, "She Rocks," received a 79.)

FROM THE SQUARE Louie Silvani

It's that time of year. Summer days are here, school is a fading memory, and love is in the air (or at least in the music). Many collectors go on trips, travelling around the Country in search of records. Since it is impossible to take your records with you, wouldn't it be great, at the beach, to press a button and ZAP! - hear some of your favorite sides? I firmly suggest this, not only as a means for extra pleasure, but as an added facet to your appreciation of the music. Your home is not always the best setting to hear all the various moods your collection has to offer. You'd be surprised how a record can be enhanced by a different setting, so give yourself a well-deserved treat and buy a cassette or tape deck, and go in style!

Speaking of sound reproduction, I mentioned a remarkable device called an audio frequency equalizer (\$200-250). Since then, I found out about less expensive models that are quite suitable and sell for about \$80. (note: these gadgets have been in existence for many years; but only in expensive "studio" models. The lower priced "consumer" versions are a few years old.) Now, some people tell me I should not have mentioned how it could enhance the sound on beat up 78's for fear that folks would keep their rare used sides, but it's worth it if you derive pleasure from my discovery.

In the last issue, I told the story surrounding the original writer of the classic tune IN THE STILL OF THE NIGHT. Well, I have met him in person. He's Bobby (Fish) Flores and fiction is now fact. When I described how I heard the rumor, he was quite astonished. During our conversation, I think I sparked a little of that R&B talent in his blood, because three weeks later, he was getting together a group called The Lovetones, which you'll probably hear in the near future. Thanks, Bobby, for producing a classic, with all due respect to my man Fred Parris, who sang ALL MINE acapella in his dressing room at Fantasy East. I'm sure the Parris touch had a great deal to do with the song's unprecedented popularity; but we must give credit to talent that was unfortunately bypassed!

Who is the Phantom? Have you been getting some way out list in the mail, illustrated with pompadours and black motorcycle jackets? On our first meeting in Tonawanda, New York, I thought he was going to fly out of his '57 Chevy with a cape and mask (I kid you not). We didn't know each other; but planned a trip to the deep South in search of Rockabilly and R&B. Well, no matter what you hear, this cat is for real. He lives, talks, and eats the sound. He's the Phantom and he does wear a mask. He's currently preserving a vast collection of the pure white Memphis (a la Charlie Feathers) sound. This issue "Maniac of the Month" award goes to the Phantom. I never did get his name. If you ever meet him, ask him to play the guitar-sounds just like Feathers! So if you get obscene letters, don't get scared - it's the strangest rocker I've ever met - the "Phantom"!

While in my shop one calm Saturday afternoon, I was literally kidnapped by the legendary Kirk Roberts of California, whom I'd never met, but had heard a lot about. While my partner, Jerry (Minors) Farano was wrestling with some customers who insisted that Fabian was heterosexual, in popped Seymour Simon and Kirk. They easily persuaded me to join them in a ride to Passaic, New Jersey, where an oldies show was being present at a local theatre. The host and M.C. was Bobby lay (Jeffers) of WWRL radio and a member of The Laddins (DID IT, YES OH BABY YES). A black MC suited me just fine; but I wondered if it would be a good show. I wandered backstage and did the usual "what's happening?" routine with about ten people who didn't know me. Pasted on one door was "Paragons and Chessmen". Just before I entered, someone opened the door and said "Man, they ain't gettin' it together". I went in quietly and tried to be as inconspicuous as someone like me can. I drew some nasty glances ("Who is this guy?"). As they began pursuing their harmony, someone was talking and I yelled at him; but not too loudly. The mood seemed to change and they fell into that free flowing rhythm that comes naturally from all those years of hallway and street corner singing. After a while, all the guys left except the lead. To may amazement, he was from The Rocketones of MEXICO fame. He just loved to sing. After a few notes, The Chessmen chimed in and before ten minutes had elapsed, they had a version of MEXICO ready for wax. Too bad I didn't have a recorder! Then I walked in on The Fantastics, who recorded THERE GOES MY LOVE for RCA. Of the five members, only one was new and they were "fantastic". Most of the groups at the show had four or five members, unlike some groups who have appeared where two guys walk out of a five man combo (e.g.-Solitaires). I got back in time to catch The Sparrows Quartette doing three songs, each with alternating leads. Their last song was YOU CAME TO ME and the audience (at least most of it) was spellbound as they gradually became intoxicated by the superb harmony. Many people gave them a standing ovation, shouting for more; but the great sax man, Jimmy Wright, came on. I'm sure Dom Delia felt great, especially after the second show. All I can say is that The Sparrows are a definite wonder of the R&B world.

Other groups there were The Bonairs (an all white group that really surprised me, to say the least); Dino and The Heartspinners, whom I know are capable of more; The Paragons and



Louie addresses R&B Society's recent meeting.

lesters in an on-stage battle of the groups; Vito and The Salutations; and The Chessmen, who probably got together at the last minute. Only the lead was original and the background needed a lot more polish. People expected more from The Laddins. If you ever heard DID IT or YES OH BABY YES, they're almost fooling around, making a loose, unpolished sound. That's why they only had minor hits in the late fifties and early sixties. When Jackie and The Starlights sang, it appeared that Jackie's brother was doing lead. According to Joel Turnero, bandleader and arranger of many classic groups, Jackie has passed on. But, nevertheless, the groups did very well. I'd like to commend Stan Krause for helping to put together such a fine show. I regret missing a heavy show promoted by RTO Records of Staten Island. The weather was poor and I believe some financial loss was sustained, but I know that all who were there had a ball. I wish John Greco better luck in the future.

That R&B society you've been hearing about is now rolling. It's the first really large scale attempt to unite collectors and preserve the music. Dues are low, and for more info., write R&B, P.O. Box 1949, New Haven, Connecticut 06510. I hope everyone supports this effort, spearheaded by President, Bill Nolan, who has a lot of work on his hands.

In conclusion, I'd like to express my appreciation to Larry Parrish, who was the moderator of an informal R&B class at the Richmond Hill High School in Queens, New York. I walked in one night and really dug the relaxed atmosphere.



Larry Parrish (right, second row up) with R&B class.

Well, that's it. As Chuck Berry said, "I dig Rock 'n' Roll music". 'Nuff said! continued from page... 7

Federal. So run down to the record shop to place your orders early as I am sure you want the deceased to be buried DEEP! Amen!

Frank M. Polosky Pittsburgh, Pa.

The battle over bootlegs and reproductions vs. "originals only" rages on! This letter certainly represents the most unusual treatment of the subject which we have seen and we look forward to the response which this dissertion is bound to evoke!

Ed.

Dear Editor:

I really dig your magazine. I think it's the best magazine I've ever read on Rhythm & Blues and Rock & Roll; you really have developed since your first issue!

I was wondering why you never did an article on the many Rock & Roll movies which were made during the 50s and 60s. Here is what I consider to be a complete list of these films and the artists who appeared in them. If I have left any out, please let me know as I would like to have a complete list:

ROCK AROUND THE CLOCK: Bill Halley And The Comets, Alan Freed and The Platters.

DON'T KNOCK THE ROCK: Halley & Comets, Alan Freed,

Little Richard.

MISTER ROCK & ROLL: Alan Freed, Chuck Berry, Lavernre Baker, Brook Benton, The Moonglows, Frankie Lymon & Teenagers.

ROCK ROCK ROCK: Alan Freed, Teenagers, Moonglows, Little Richard, Chuck Berry, Flamingos and The Three Chuckles.

JAMBOREE: Louis Lymon & The Teenchords, Jerry Lee Lewis.

BIG BEAT: The Dell Vikings.

ROCK ALL NIGHT: The Platters DON'T KNOCK THE TWIST: Gene Changler, The Dovells, Chubby Checker.

TWIST AROUND THE CLOCK: Dion, Chubby Checker, The Marcells.

I know that there are probably many I've missed and I would really like to read more about them in your magazine...

Michael Rose Valley Stream, N.Y.

Scheduled for next issue is a most extensive article on R&R films and the artists. It contains all the films you mention plus many additional ones, as well as some mind-bending pictures! We hope you will enjoy this article, which has been several months in the writing.

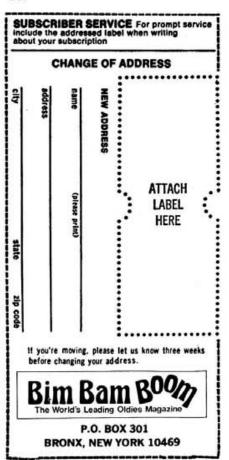
Ed.

OLDIES SOUND INVADES EUROPE

Dateline England:

This week finds "SUGAR BABY LOVE" by The Rubbetes in the number one position for the third straight week, complete with its shoowop-doo-wahs, screaming tenor and bass recitation. Another doo-wopper in the top five is "SHANG A LANG" by The Bay City Rollers and the rest of the chart is filled with up-and-coming songs in the classic 50s R&R vein.

This phenomenon is manifesting itself in other European countries as well and the American charts continue to abound with vintage material.





Singles

BOBBY - 0 3123

"Save The Last Dance For Me" b/w "Ling Ting Tong" The **Fabulous Persians**

An excellent job on this newly recorded version of the Drifters' biggie. Fine vocal and good harmony capture the feeling of the original. The "B" side is a solid outing on the Five Keys' classic which is rarely attempted these days. This one has everything-harmony, beat, music and a great bass rap for dessert! Could make a lot of noise if given the proper attention.

BARON 106

"Scheming" The Warblers

A choice early mid-5os sound. Moving ballad version of the song originally done by The Griffins.

"Love Me Baby" The Ontarios

A typical 55-ish up-tempo jump, definitely worth a listen.

BARON 107

"Cool Cool Daddy" The Chords (Washington, D.C. group) If you're into the deep, heavy stuff, this one is for you. Early 50s rocker is a vocal with guitar and is previously unreleased.

"I'll Never Fool My Heart" The Arrows

Nice Ballad of same vintage as "A" side. Soulful lead gives his all.

ROADHOUSE 1021

"I'm All Alone" The Earls (black group)

Label reads "inspired by The Vocaleers." A basic ballad with guitar accompaniment in the early 50s style. Interesting point is the take numbers and rapping from the recording session left in.

"Good Lovin' Mamma"

An uptempo number with the same basic ingredients. Practice session?

ROADHOUSE 1022

"My Heart" The Ontarios

A moaning ballad featuring vocal lead by James Best with heavy bass break by this little heard-of group of the early mid-50s.

"Sunset" The Serenaders

Ballad mastered from 20 year old demo acetate. A little noisy but nonetheless worth having.

ROADHOUSE 1023

"Feel Like Balling Some More" The Cap-Tans A strong early 50s jump by the Washington, D.C. group.

"I'm Seeking Revenge" The Heartbreakers

A pretty side by this vintage group. Although a little noisy, it is the best of the current RH batch.

LOST CAUSE 100

"Dreaming Of You" b/w "Let Me Tell You" The Five Shits (Formerly The Miracles)

Good street corner type late 50s rocker backed with uptempo finger snapping version of The Nutmegs' classic is worthwhile unto itself, but the label alone is worth the price of the record! Basically a parody on an oldies re-issue label we all know, the label copy is hysterical to read and features a L.N.-type lamppost being worked over by a dog which apparently has not been walked for quite awhile! Get

Albums

CASA GRANDE 4037

"Happy Happy Birthday Baby" The Tuneweavers

A "collector's edition" album of all the CG masters cut by Margo Sylvia and the group. Features the hit plus some of the very difficult to get sides. A great sampling of the Boston 50s sound, and some good vintage pictures in this attractive package.

CENTRAL 5018

"Bobby Jay Presents The Laddins' Greatest Hits"

Title is self explanatory. Most of these were not hits by any stretch of the imagination but sound like they should have been. Good listening. The extensive liner notes give a full history of the group and some interesting insight into the dealings of the record business.

CANDLELITE 1004

"The Best Of The Dubs"

This is not a collection of original masters as the title would imply but a concept album of Richard Blandon and the group featuring actual studio sounds as these new versions were recorded. The package offers all the songs for which the group is known and a couple of newer pieces, the outstanding of which is "Where Do We Go From Here," a strong ballad penned by the producer of the album, Wayne Stierle.

ROADHOUSE LP 5001

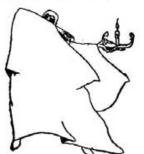
"Candy Bar Boogie"

An intriguing collection of 23 sides featuring a potpourri of groups, not the least of which is Smokey Robinson at the age of 15 backed by a group (not The Miracles)! Also, The Fascinators (Blue Lake and Your Copy), The Serenaders, The Parakeets and many others. A must for every group collector.

> Those wishing to submit records for review are invited to send them to:

RECORD REVIEW DEPT. Bim Bam Boom Ent., Inc. Box 146 Brooklyn, N.Y. 11223

ROCK 'N' ROLL AS



A WAY OF LIFE

Wayne Stierle

It's the late 1950's. That curious period in history, unlike any other, where an unknown singing group might hitch a ride on a big tour of rock n' roll acts. They might fill-in at half-time, or they might sing outside the theatre to attract attention, or sometimes they get a chance to open the show. Funny thing about groups in the 50's is that they always expected that "hit" to be lurking around the next corner. They really did. Small wonder, since guys all around them, including local friends were making it every day. (Well, it seemed like every day, but then, once in five years is often when a friend of yours who can't sing as well as you is getting his voice played over the radio. The radio!!! And when he shows up back in the neighborhood, broken down and flat busted only seven months later you chalk it up to his poor ability to handle it. It can't be the record business itself. Can it?)

It's cold and dark at five o'clock in the morning. The fog is near freezing and the world seems to have died some time ago. Here at the pre-arranged corner we see our five friends who together make up what they consider to be a damn good group. It doesn't seem like anyone agrees yet. We'll call them by the part they sing, rather than change the names. (You have to protect and innocent and the guilty in a saga like this.) The bass says to the tenor, "Hey, man, are you sure this is a real gig, I mean, hey, we're freezing out here!!! " Tenor looks annoyed, thinks, and says, "We get \$1,000, and you better believe that's real. Look here, if the bus don't show up we only lost a few hours of sleep, so what's the fuss anyway?" The bass shrugs it off and mumbles something about the \$150 apiece they hadda lay out for outfits they would never have bought yet. "Just a sec," the lead breaks in, ". . . If we gonna make it like a real group, then we gotta think and act like a real group, not like a bunch of hoboes that get together and sing everytime they come up with a bottle of red-eye." The bass perks up at this big of wisdom ... "Yeah, man, like right now I think I'm Mr. Gregory ... so where's my bread for last week at the Apollo?" "Fool," says the lead voice, kicking the parking meter. The bus rolls up as if in answer to the kick.

The five travellers to the emerald hot dog stand in the sky pile on the touring bus. Once they hang up the uniforms, they are ready to mingle with the "stars." Ready to begin their trip to the top. Ready to make money and fame. The bus is filled with members of the band and a few guys who carry grips, along with one little cat who is solely responsible for the lights and the sound. (With all the

screaming for the big acts, who needed sound?) Even the band leader and the semi-famous sax man aren't here. Well, it's agreed out of desperation, they're all going to the same place, so what's the difference? They have to move their uniforms onto their own seats to make room for the drums at the next stop. The sun cuts through the haze bringing with it the dull headache of a bright day on a bumpy old bus still smelling of last weeks whiskey. The view from the window is that of miles upon miles of junk yards piled with actual mountains of discarded cars. The four-wheeled dreams of some poor guy with \$200 to his name, all gone sour, and like those cars he's been thrown on the junk-heap of life. It's glamorous touring with a rock n' roll show.

The bus thumps to a halt somewhere in what we laughingly call the midwest of this country. The slums look the same as back in the city, only the people look a little more beaten down by day to day existence than they do in the vibrant big apple. The piles of garbage smell the same. Even to our would-be stars.

Finally it's show-time. The curtain raises to a full house of excited kids. There's no way at this point of telling where you are. The sea of faces all look the same from any stage. They all call out to the stars with the same song titles, over and over, and over again. The same moves and prepared notes evoke the exact same response from each crowd. It's like when a great movie plays, only here the actors travel within the film, to be let out for five shows a day, or whenever needed for some use the promoter-d.j. might find of advantage to himself. Other than this, the d.j. doesn't talk to anyone, except the truly big acts. The ones that still are around today, or would be if they weren't dead from one too many of these shows. On the third day our group gets to open the show on an unusually slow day, probably due to it being mid-week in the rain. The band has no "charts" for them, so they chip in \$50 from their pockets to the semi-famous sax man, who then gets the drummer and guitar man to play for them. The sax man sits in the wings with his bottle, and their fifty bucks. But it's their "big break," so why argue? After an over-zealous "opening" song it's the "B" side of their record, (they've got one 45 out on a small label, but it's not on the air in the city), then into the "A" side. Back to the bus, no stardust rubbing off on their shoulders. "Hey," says the baritone, "How come those kids dug our flip side so much?" The group just looks puzzled. On the seat in front of them an issue of Billboard shows that "B" side at No. 57 on the charts and climbing steadily. But they don't read Billboard.

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They split a fifth and wait for the "break" in the next town. And then the next one.

As the bus dumps them back where it got them the big d.j., "friend of everybody," informs them \$500 has been deducted from their \$1,000 for his "tour expenses." The \$500 remaining will be sent to the record company within 60 days. Goodbye, good luck, it's been a ball. The bus door slaps shut and the sickening gray fumes from its exhaust envelop the group. The record company people, the main ones, are on vacation. Four months later they find that there's no \$500. The company claims they never got it, and anyway, it was a "promotional expense." The record gets played in their city and they don't wanna work again until they see some money. They'll hold out, now they're finally making it. One night the d.j. friend introduces them on his t.v. show with their big hit record!!! Five total strangers standing there, on television, lip-syncing their record as tho' it's theirs!!! The company says it's a re-recording (which it isn't), and they (the company), own the group's name (which they do). And why don't you call us sometime if you ever come up with another song?

This is one group you won't see around any revival show today. The band kept on trying, he was good, very good, but somebody in a bar shot him in the back in 1960. The bass got the chair for a triple murder somewhere in Florida. (They said he was mad-dog killer.) No one knows how the baritone died, and the other two are either dead, or wish they were. Last week their record was voted into the top 50 great "all-time" songs of the fifties. Isn't it nice to be remembered? Well . . . isn't it?

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A GIRL (!) RECORD COLLECTOR? Marcia Vance

Oldies record collectors are a strange breed! For one thing, they all seem to be males. (and many of them automatically put down any female record collector as a "know-nothing") After collecting for many years, longer than your average male collector, I have discovered that the percentage of female record collectors (as opposed to males) is very tiny — which I find amazing.

Twenty years ago, Alan Freed came to New York, bringing with him (for my friends and I), a "new" type of music. Until then, my readio listening and record buying consisted of sounds by The Four Aces, Tony Bennett, Guy Mitchell, etc. (This is not to be misconstrued as a put down of these artists for I am still today an avid Tony Bennett fan - along with quite a few other "pop" artists of that era.) It is just meant to state that until 1954, I was thoroughly indoctrinated in this type of white "pop" sound. I liked that music, and probably would have gone on liking only this music for a while longer; but in the fall of 1954, a friend called me one night and said "you have to listen to this new disc jockey". I discovered the "new" music that night and from that moment on, it was mine. The excitement I felt then is still felt today upon hearing an "old" record for the first time and liking it. Although many people look down on Alan Freed, I personally feel that many of us owe him a great big thank you for first exposing the white market to Rhythm and Blues music.

My feelings about the music became very intense — much to the horror of my parents and to the amusement of my girlfriends. Forget the guys — they only cared about a song if it was slow and they could get a girl to "fish". In Brooklyn, the "fish" was danced very slow and close together. We also had a dance called "The Grind" — ten times more erotic than "The Fish"; but only for steadies. Our favorite record to "Grind" to was GONE GONE GONE by

The Hearts. Now, some of you male collectors may take exception to my statement about guys only caring about a song if they could dance slowly to it; but this was the type of guy I knew in Brooklyn way back when, and I still would be inclined to believe that guys are the same everywhere. Today, I see male record collectors differently and I can see no comparison to those guys of yesteryear.

Alan Freed's first show at the Brooklyn Paramount - I dragged some girlfriends with me, along with bags of sandwiches and sodas so that we could stay in the theatre all day. We sat up close to the stage and for the first time, saw our favorite performers in person. The outfits and choreography were fantastic. The visual affected me almost as much as the audio. I sang, clapped, hummed, stamped, and cried. And even danced in the aisles till the cops made us sit down or get out. Any emotion that could possibly be felt, was experienced by me during one of those shows. As my love of the music grew, so did my travelings and I soon found that almost every week, I was up at The Apollo Theatre in Harlem. Acts that played no other local place, appeared at The A]ollo and when I couldn't find anybody to go with me, I went myself - especially on Wednesday nights for the Amateur Show. None of us who saw those acts realized tha most of them were also teenagers and that very few of them would make any money. We were too impressed with the 'stars" on the stage.

From the minute I woke up in the morning, the radio was on. From the minute my parents woke up, it was "Shut that noise off" and worse. I finally got a job afternoons while still in High School — in a record store - no pay - just records — and I was thrilled.

The years progressed - my taste in music did not — at least to any degree. It was still basically back in the 50s. If I put on a record that I associated with

someone, I'd think "whatever happened to"? Most songs though, hold no memories. Only make me feel fantastic (and much younger). The slow songs usually make me feel warm and calm a natural high. Or sometimes even sad. The fast songs make me want to get up and dance (even if I'm alone). To give you an example - about a year ago, I first heard LETTER TO AN ANGEL by The Five Shillings (Decca). The record totally destroyed me! Even though the words had no special meaning to me, the anguish that the singer appeared to be feeling, got to me. For all I know, the singer could have cared less about the song; but he made me believe that he was feeling the hurt clear down to his

For years, I played records by many favorite artists, never dreaming that the day would come when I would meet many of them. During the past two years, I've had occasion to spend time with many of the performers whose records I used to dance to and sing along with. Most of them have been delightful, some stand-offish, some cool, one sad, and one frightening (I was lucky to get out alive). But the greatest of all was a phone call - unexpected of course - from Pookie Hudson! Believing the call to be a joke, I said some pretty embarrassing things to the guy on the phone; but then discovering that it was truly Pookie, I flipped. The call was in response to a letter I had written him. He was planning to be in New York the following week at a show and we agreed to meet at the theatre. The meeting was wonderful; but the high point came when he walked out on stage and started to sing. He was great



Pookie Hudson with BBB's Marcia Vance

FILMS: The Lords Of Flatbush

As a result of the Rock & Roll Revival, there have been a number of films released dealing with the 1950s and the music of the era. While most of them thus far have been fun and have had some valid things to say, none as yet has really captured the street culture from which Rock & Roll music was born. When we heard of the imminent release of "THE LORDS OF FLATBUSH" and the super-hype which preceded its premiere, we sincerely hoped that this would finally be THE movie. In no way were we prepared for the hollow, disgusted feeling of having been totally ripped off which accompanied the viewing of this film.

"Lords" was filmed on location in an area of the borough which died-in-the-wool Brooklynites do not even consider as part of Flatbush(!) and it throws us, in no organized fashion, into the lives of a few typical hair combing, black-leather jacket wearing, motorcycle riding, very middle class "gang members" and their girl friends whose only purpose in life seems to be

to con a bunch of unemployed, almost high-school graduates into marrying them. Those seeking some insight or memories with respect to the street gang life of the 50s will find a bunch who never fight with anyone, occasionally harrass their teachers in school and spend most of their time breeding pigeons and talking about a car they would like to steal. There is no individual in this group that you get to know well enough to love, hate or give even the remotest damn about. As for the music, if one can be gracious enough to call it that, there isn't as much as a single vintage piece in the film and the original score sounds like it was done by Mantovani's younger brother! The only glimpse of "street corner" type singing which we are given occurs in the booth of a soda fountain as the rough, tough pigeon breeder leads the group through a Four Lads reject (another original gem penned for the film).

To come very quickly to the point, do not be misled by the advertising; if you want to hear some good music or get into the 50s street scene, save your money, stay home, play some records and rap with your friends about the good old days. Perhaps some day a film will be made which will do justice to the

continued from page... 67

twenty years ago (is it possible so much time has gone by?). Today, unbelievable as it may sound, he's better than ever! Watching some of the "oldies" performers is almost like going back twenty years. Most of them look younger than they did in the 50s and most of them are as good - if not better at singing - then they were then. All the motion that was felt at those early shows is still felt - perhaps not as deeply; but it's there and it's good!

One thing that puzzles me though, is that men are not supposed to be the emotional or sentimental sex. But oldies record collectors are men and you know there is no one more sentimental and emotional than a record collector!

subject. Only if you are the type of person who gets into fistfights defending your beloved Brooklyn, and you think that you will jump up and down for joy if you see its hallowed streets and buildings on the silver screen, could we remotely suggest that you see this film. Otherwise, it is our recommendation that you run in the opposite direction from any theater displaying "THE LORDS OF FLATBUSH" on the marquee.

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BOOK Tom Bingham **REVIEW**

The Rockbooks Series

Perhaps the best set of books on individual aspects of the history of rock 'n' roll is the MacMillan/Collier Rockbooks series. It was originally released by Studio Vista in England in 1971, and came out in the U.S. in late 1972. Though not exactly neglected by the American music press, there has been to date no in-depth analysis worth of the series' content. This review essay is intended as a first step toward that goal.

The first four books (on The Who, Buddy Holly, The Drifters, and Motown) are attractive, inexpensive (\$5.95 cloth, \$1.95 paper), and easy to find. Edited by Phil Hardy, the books contain 50-60 well-chosen photographs and, except for the Motown entry, have thorough discographies. Thus, they serve as research text, subjective analyses, and souvenir books for fans at the same time.

The most impressive of the four books is also the one which will no doubt have the least interest for the average r&b fan-Gary Herman's The Who. Like Bill Millar's The Drifters, it does more than merely trace the career of the group and offer well-grounded value judgments. Herman discusses, in easily understandable sociological terms, the history of the Mod movement in England, relating it to The Who, the best-known and longest-lived Mod group. Not only were The Who themselves Mod, their early music was a direct result of their Modness. Musically, they represented the chaos and frustration of the Mods, both in formlessness (by conventional pop standards) and in socially outrageous violence. Lyrically, Pete Townshend's songs reflected and quite consciously commented on the social values and aspirations of the Mods. (The parallel to the American 50's should not go unnoticed.)

Mod as a movement was a brief phenomenon, but the rise of The Who was not so easily truncated. The group continued to develop and mature. This growth is not so much documented by Herman, as discussed by topic. That is, we are not given a chonological step-by-step survey of the group's development, but different facets of the group's musical outlook are examined separately, with a discussion of the internal growth of each facet.

After we leave the Mod period, Herman's discussion suffers for one main reason. His analysis past this point is highly imbalanced in favor of explanation of the reasons behind and significance of. Townshend's lyrics. While it is true that those lyrics were often highly unique, it is equally true that the musical aspects of Townshend's compositions and the group's execution of them are at least as important as the words to these songs. Indeed, one of the most commendable things about The Who's work is the appropriateness of music to message. Herman does acknowledge this fact (see, in particular, pp. 114-116 on "I Can See For Miles"), but chooses to concentrate on the message to the detriment of the music. In fairness, the music of The Who, while often complex and innovative, is not hard to understand, while the perspective of the lyrics

has never been so well explained.

Thus, the only real fault of the book is an omission, not a defect of what is included. In all other respects, this is one of the very best analyses of the work of a single group or artist ever published. In structure, viewpoint and execution, it should serve as a model for future authors. It is, of course, indispensable for Who fans; to all others, it is highly recommended, as understanding of a musical artist or trend is often accompanied by increased sympathy for the music.

Dave Laing's Buddy Holly is only very slightly less worthwhile. The reason for this is that most Americans are no doubt more familiar with the background and musical accomplishments of Buddy Holly than they are with the Mod phenomenon. Therefore, Laing tells us less that we don't already know than does Herman.

Laing opens with a very valid observation. One of the main reasons Holly (and Buddy Knox, Jimmy Bowen, etc.) developed so differently from Sun-style rockabilly is that while the Deep South-bred rocker was highly influenced by both white and black music of the day, the West Texans came from an area where C&W was the only available source of non-classical music. R&B was almost totally unknown in the area. Of course, as Laing makes clear, after Holly had done the Buddy and Bob recordings, he did come into contact with R&B and recorded several tapes of R&B hits.

The reason we are able to trace Holly's development from typical 1954 Country and Western (though I personally feel the Buddy and Bob records are much better than Laing makes them out to be, if judged by country standards of the day) to one of the most unique rockers ever, is the simple fact that where other early rock stars who hit big with their first or second records. Holly did considerable recording before the Crickets hit with "That'll Be The Day." Thus, Holly was not stuck with a certain early style and could grow and mature as an artist. Eddie Cochran and Johnny Burnette come to mind as exceptions.

Laing traces that growth, pointing to Norman Petty as an important factor. I do believe, though, that it is false to state, "The main difference between the 1956 Holly and the 1957 Holly was, in fact, Norman Petty" (p. 39). The main difference was, in fact, one year; one year of development as a writer, as a guitarist, and most importantly, one year's growth as a singer. Petty's role, however, should not be underestimated.

Laing also discusses the Crickets' career after their split with Holly, and includes a short chapter on Holly's influence. He feels that Holy would have developed further and would have retained popularity for several years. It's a nice thought, but I seriously doubt it. His career was sagging badly at the time of his death. It seems to me that the records with strings were as much a desperation move to revitalize vanishing popularity as they were an attempt to broaden Holly's musical approach. Remember, this was an era not noted for its resurgent comebacks; a singer or group was milked for his commercial worth and then discarded with little or no chance to regain top positions once held. The only way to keep a career in high gear was to continuously churn out hits. It would seem that once Holly's career hit a barrier, it would be stopped, perhaps struggling for a while, but eventually brought to a standstill.

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continued from page... 33

phases including Islam with Malcolm X, I studied everythin' an' didn't come to any conclusion as to what I wanted to be but my beliefs are in Islam more so than in Christianity which, at that time-Christianity in Texas was jus' y'know-everybody was jivin' man-they were-this church but everybody was, y'know all the rich were there. So the moral of my story is I didn't get any good Christian tunes under my belt. I used to sing in church when I was very young but they were straight such as "The Old Rugged Cross" an' like er-no Aretha Franklin feelings-so the blues was always somethin' I preferred. I love the blues. Roy Brown was a great favorite of mine. Charles Brown was another an' we had small bands then like er Mr. "Cleanhead" Vinson, Eddie "Cleanhead" an' Ray Charles came along at that time-he influenced me. An' later people like er-he's from Mississippi-only plays guitar an' sings deep down South blues er-Muddy, he influenced me. S'funny thing I was interested in-not screamin', not gospel blues like the James Brown thing. I never liked anybody screamin' y'know, I liked the deep feelings in blues an' the troubles that people have from the blues-y'see the black man was singin' the blues becos' he was down an' er he had no freedom in America. He had no-nothin' to do but make up words an' sing lyrics of-about himself. So blues is sorta folk-lore black to me-that kind of blues it was like 'Hey man, I'm so depressed y'know I'm so down that-that I wanna let this out an' tell the people how I feel. Most of the tunes that we bin cutting are not as bluesy as they should be-in fact, the're semi-blues that we were doin'."

Late-comer to The Robins, but a founder member of The Coasters, Carl Gardner was born in Tyler, Texas in 1928 where, gospel excepted, he heard and enjoyed a rich and surprisingly eclectic variety of musical styles. Carol, one of his two sisters, preferred opera and now makes a living as an operatic singer in New York. While Carl found blues more to his liking, the popular hits of Hoagy Carmichael, Nat King Cole and Billy Eckstine had an indelible impact. The now declining Texan big bands, including Milt Larkins band in which Eddie "Cleanhead" Vinson sang, featured not only blues based arrangements but a heavy sprinkling of current hits; "Old Buttermilk Sky," "I'm In The Mood For Love," "The Very Thought Of You" and others which, with a little imagination, became an easy vehicle for a personal blues interpretation. Carl Gardner has remained a repressed dance-band vocalist

"The guy I used to sing with had an all school-teacher band, everybody could read well an' everythin'. I was playin' drums then, best to my ability, er I was singin' the blues an' playin' the drums at the same time. Another guy we used would sometimes come along an' I'd get off the drums an' get up an' sing tunes like "Mona Lisa," "Stardust" an' er "Serenadin' the Blues"—tunes like that. It was LaSalle Gunther's band. We had eight or nine pieces an' we played all over Texas mostly for the real elite. Where! came from there was millionaires in my home town, mostly rich, white oil-well people. I was only about sixteen or seventeen then—playin' drums and singin'—but I must have been picking up like—oh thirty, maybe forty dollars a night.

An' I was good at it. I do the blues very well but y'know I sing pop much better becos' I er-the pop field has always interested me such as 'Stardust' an' things like that."

Lasalle Gunther's band worked in and around Tyler at night while Carl worked in a department store during the day. A German classical pianist who had trained his sister, taught Carl the rudiments of musical theory and gave him a hundred popular songs to learn by heart. By 1951 he was sufficiently professional to move to the West Coast and approach name bands. Arriving in Los Angeles, Carl hung around the 5-4 Ballroom on 54th and Braodway and smaller clubs on Western Avenue, continually asking each and every band if he could do a number with them. Putting his face around had initially good results when the combo of jazz pianist and Dootone recording artist, Carl Perkins, backed him on several gigs at which Gardner sang "Autumn Leaves," "Serenadin' the Blues" and other standard fare. His career changed direction entirely when Johnny Otis introduced him to The Robins during a gig at The Oasis.

"There I met The Robins an' their manager Lester Sill who was also Leiber and Stoller's manager. Y'know I was out there-I had just come from Texas tryin' to get in the business as a single. I was lookin' for some big band, tryin' to get with Duke Ellington or Count Basie. The big band was hangin', it was just level, it was nice y'know. An' suddenly POW! Rhythm an' Blues took over an' big bands fell down. After a couple of weeks with The Robins, Lester says 'either you sing these particular tunes, Carl or we just have to forget it.' I says 'OK money's first' so I took this group thing. I wanted to do pop tho'." Carl joined Roy and Billy Richards, Ty Terrell and Bobby Nunn in The Robins when their lead singer, Grady Chapman, went "into some kind of home er-insitution or somethin'. They needed a lead singer an' they got me so I started doin' Grady's stuff which was 'Ten Days in Jail' an' a few others on stage while he was put away. They was supposed to let me go but they decided to keep me even when Grady got out an' started doin' harmonisin' an' some lead also. So there was about eight Robins man."

Gardner sings lead on seven of The Robins' recordings for Spark, including the only ballads made for the label. The lyrically sad themes associated with the blues dominate both. Neither "Just Like A Fool" nor "If Teardrops Were Kisses" are typical doo-wop ballads as Jean Charles Marion, when reviewing the latter, has carefully noted: "On this The Robins offer a ballad that features a great vocal ascending ladder-from bass to high tenor-at transitional breaks in the arrangement. The melody line is a pretty one, accented by a strong lead vocal delivery." And indeed the interlocking bass and high tenor behind Gardner effectively create an air of desperation. Moreover, thematically both this and "Just Like A Fool" are a long way removed from the frequent boy meets girl situation where a preoccupation with first love is more often seen in a wholly unreal, immature and magical light. Gardner's vocal is particularly expressive; he is fully aware that love is not necessarily eternal as he sings:

"If my sorrows were joy life would be an easy game" or "soon you'll see a change in me,

the chains of love are broken and now I'm free."

Clearly, human relationships change and love can bring attendant frustrations.

Very rarely, when they were not trying or, perhaps trying too hard, Leiber and Stoller could be as robotic as any of today's bubble-gum song-writers. "Loop De Loop Mambo" has no mordant wit and one or two passages ('you look so fantastic when you mambo, you're just like elastic when you mambo') succeed in making the listener wince. But, with its references to Puerto Rico and Havana, it was the first of Leiber and Stoller's compositions to emphasize a rhythm of which they were particularly fond: "Boogie." as the song says, but "with a Latin beat." 'Bilboard' liked it-"the group really rides this one with a spectacular treatment of a solid piece of material. The lads get in on the current dance craze with an item that has a freshness, drive and novelty"-and Gil Bernal takes one of his finest solos.

From the outset, with Floyd Dixon and Little Willie Littlefield in 1951 and 1952, the songs of Leiber and Stoller have included space for a solo, sometimes piano but more often a saxophone, between the second and third verse. Bernal, who also cut his own sides for Spark-"The Whip" (102) and "Strawberry Stomp" (106)-occupies this slot on eight of The Robins tracks. Often confused with King Curtis, whom he resembles on "Wrap It Up," Bernal displays less of the fancy, if appropriate, embellishments for which Curtis became the most widely acclaimed of all rock 'n' roll tenor-players. Bernal was not always in total command of his instrument and in an attempt to be light and frothy on "If Teardrops Were Kisses" he winds up his break with three dischordant notes in succession. But compared to King Curtis, he was plainer, muddier and altogether dirtier where it counts, particularly on up-tempo

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John Greco R.I.O. Record Shep 352 Victory Blvd. Staten Island, N.Y. 10301 numbers. He is suitably crazy on "Loop De Loop Mambo"—where he plays an unusual reed full of spittle effect—and "I Love Paris," a mangled version of the standard by acid-voiced Grady Chapman, is chiefly interesting for Bernal's extended solo where, like Paris in the summer, he really sizzles.

Leiber and Stoller rarely worked with women singers or, for that matter, men with a conventional high tenor lead like Grady Chapman. He sings out front on one other Spark cut and, like "I Love Paris," rhythmically and vocally, "Whadaya Want," is undistinguished.

"I was and still am, I guess, primarily interested in a kind of social satire and a great source of material has always been the situation of the poor, the joke that the poor tell on themselves." (Fusion August 21 1970) recalled Jerry Leiber. Thematically, "Whadaya Want" offers an early and unusual slant on this conception. Southern Californians belong to the richest society the world has ever known. A world where the acquisitive urge knows no bounds, where materialistic values afflict the entire white population, including today's affluent hippies. Racial minority groups have long been excluded by design if not choice and The Robins occupied another world altogether. In "Whadaya Want," Chapman expresses a sane denial of social status. He prefers a little girl's love to a flashy car / caviar / aeroplane / house in Spain / pink champagne / motorboat / cashmere coat or, by implication, any of the other symbols of nearby Beverly Hills, Brentwood and Bel Air. Marie Adams explored a similar theme with the Johnny Otis Show on "All I Want Is Your Love." Jerry Leiber also returned to it in the Coasters "What About Us" in 1959, but the highly stylized performance on that and other Coasters records began to evolve with their final recordings with The Robins. It is all too easy to assume that the need to prevent imitations was one of the simpler reasons behind this development.

The practice of duplicating the entire sound of a particular performance with another artist and succeeding with the 'cover' version on the strength of advanced distribution was not wholly confined to the white record industry. The King label in Cincinnatti made a small fortune from doing so largely from the activities of black A and R man, Henry Glover who covered Joe Liggin's "Honeydripper" () with Bullmoose Jackson) and a host of West Coast hits, including some by Richard Berry and the Hollywood Flames, with Little Willie John, Glover explained his modus operandi in 'Blues Unlimited'; "I had just heard about a record that had come out of California that was a hit. We got the record out on the street 'before they ever got it distributed." He was referring to a cover by The Charms of The Jewels "Hearts Of Stone" but, doubtless, similar methods enabled the same group to cover "Whadaya Want," Without any sophisticated means of distribution, Leiber and Stoller suffered with "Riot in Cell Block No. 9" at the hands of Capitol and now Henry Glover had demonstrated the ease with which he had been able to profit from the ideas of their own writing and production. But while Leiber and Stoller's records became increasingly difficult to duplicate, cover records did not annoy them. Mike Stoller: "In fact, I was always delighted to have people do cover versions. I'm a songwriter, Jerry

felt the same way. I didn't think Vicki Young's record was good. I thought it was ludicrous just as, at that time, I thought that many of Capitol's attempts to imitate our records or even take our songs without our production would come out ludicrous and they did. Capitol, Decca—those West Coast companies that we knew, unless we produced them—I'm not saying we were the world's greatest producers, we were just starting—but they had no concept and they would take these songs—we knew how they were supposed to go—and they would do them in a very old-fashioned way. If the records we made began to get more complicated, it wasn't to avoid cover records, it was just the way we were moving."

"I Must Be Dreaming"—where an invitation to dance is received with a promise of more exciting things to follow—rolls along in an unselfconscious and seemingly uncontrived fashion:

"Well I met her in a dance-hall—in Tennessee, I smiled at her, she smiled at me I said 'baby it would move me if I could dance with you' she said 'anything that moves you daddy s'gonna move me too'."

But it was the last occasion on which the records of The Robins or, subsequently, The Coasters, contained any such spontaneous ingredients. Their very next record—"Smokey Joe's Cafe"—displayed many of the carefully contrived and exceedingly well integrated lyrical and musical qualities for which The Coasters were to become internationally famous.

A tenth of California's twenty million inhabitants are Mexican-Americans. A large proportion live in Los Angeles where the Chicano rock 'n' roll singer, Ritchie Valens, enjoyed his most devoted following. West Texas and California, in particular, offer a paradise to the many wretchedly poor Mexican families across the Rio Grande.

Lured by the promise of employment and better conditions, they migrate, in thousands, to Tucson, San Diego and Los Angeles where they have long competed with blacks for the lower paid jobs in factories, kitchens and food-processing plants. From "Down in Mexico" in 1957 to "Teach Me How To Shimmy"—where Billy Guy



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could hully gully as well as 'Chico'-in 1961, the compositions of Leiber and Stoller, not infrequently contain Mexican references. "Smokey Joe's Cafe" was the first. Los Angeles has half as many Latin-American record companies as those devoted to R and B and the incorporation of Mexican elements was not necessarily Leiber and Stoller's attempt to appeal to a wider market. Nor did they intend to awaken the listener's sensibilities to the plight of the Chicano people who occupy a low-if not the lowest-stratum in American society. Cynics will say that their presence deserved mention for this reason alone but, in fact, Leiber and, particularly Stoller, had good reason to compose songs with Mexican elements: "I was very interested, intrigued and excited by Latin American rhythms. One Easter vacation in New York I used to sit night after night and listen to Machito's band. This would be in the late 1940's-he was playing at the Kleek Club which became Birdland. The use of similar rhythms in our songs, as well as the reference to Mexicans, was just an aspect of our lives at that time. I went to a high school when I first arrived in L.A. and it was 90 per cent Mexican-American. In fact I sometimes say that I was the only Jewish Pachuko. A Pachuko is a Mexican-American sub-culture that had its own style of clothes, of cars, own style of dancing, own style of walking. Pachuko might mean what Chicano means today except that many Mexican-Americans rejected Pachuko culture; it was not Mexican culture but more of a ghetto culture in a way.

It was separate, Pachukos didn't speak Spanish, they spoke Pachuko. They had Spanish words in it but different words for different things like cigarette was 'frauho' and money was 'hundo' and a parent was a 'heffe' which meant literally 'chief'."

"Smokey Joe's Cafe" was one of the first in a long series of compact plays which dramatized aspects of a particularly seamy, sleazy, 'low-life' environment, situation or side of life. It belongs in the same category as the alleys, strip-clubs, pawnshops, street-corners, racetracks, blue light diners and, of course, prisons which The Robins, and subsequently The Coasters, were required to sing about for over sixteen years. Lyrically, the clues are not obvious. You do not have to be of Mexican extraction to eat chili beans. Nevertheless, from the introductory vocal chant, a twice repreated "Waaah aah Smokey Joe's Cafe," the words are set to a heavy rhythm. It is precisely the sort of sound you would expect to hear in a bar-cum-beanery-cum-bordertown brothel. "Smokey Joe's Cafe" is undoubtedly a place in which to experience one's full share of strong sensations and dissonsant kicks:

"Ooh, one day while I was eatin' beans

(at Smokey Joe's Cafe)

jus' sittin' diggin' all the scenes

(at Smokey Joe's Cafe)

While the heat is semi-tropical and the 'scenes' more than likely to increase the temperature, Carl Gardner is initially determined to preserve his cool. But like a number of Leiber and Stoller's characters, his self confidence is easily destroyed and the appearance of a red-hot senorita, drenched in sweet perfume, swaying with sinuous ease and dripping provocation, is enough to reduce him to a mass of nerve tissue:



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"she smiled at me my heart went boom then everybody in the room (at Smokey Joe's Cafe) they said 'Man be careful that chick belongs to Smokey Joe' "

Her advances unchecked, the assembled clientele utter an awed warning as one voice. Before Carl can recover, the jealous proprietor himself emerges and his use of cutlery is not confined to eating beans:

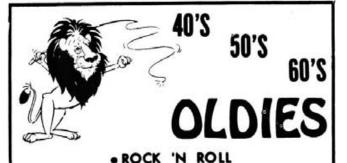
"From behind the counter there came a man a chef-hat on his head and a knife in his hands"

Who apart from Chuck Berry, would have thought of the 'chef-hat'? It is this superficially simple yet deliciously neat kind of observation which places Jerry Leiber on a par with Chuck Berry as the foremost poets of rock 'n' roll. The singer could have made a run for it but he is ordered to swallow the very last morsel. It is easy to imagine Joe's satisfaction as Carl chokes over his plate:

"He grabbed me by my collar an' began to shout
You better eat up all your beans an' boy then clear right
on out."

In the final verse we are told that Carl would prefer to eat his chili beans at "Jim's or Jack's or John's or Gene's" than to risk his life at the mercy of "Smokey Joe" whose behaviour is consistent with that of the mass media stereo-type Mexican cafe-owner; mean, stupid, greasy, hot-blooded and quick-tempered. "That Smokey Joe's a crazy fool."

"Smokey Joe's Cafe" was the last record by The Robins on Spark; the first and last record by The Robins on the Atlantic subsidiary, Atco.



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Also, there is no reason to believe that if the string-backed records hit, he would have been permitted to go back to rock 'n' roll, except on occasion. In any case, Holly might have soon been artistically dead had he remained alive.

A quick word about Laing's analyses of Holly's records. They are extremely clear, penetrating, and readable. Unlike analyses of classical music, which get so picky in minute detail they lose all relationship to the music being examined, these discussions take the record apart bit by bit in such a way that they always relate to what you actually hear, yet they force you to consider these records in a completely new light.

Needless to say, any rock 'n' roll fan whose interest extends beyond just plain enjoyment of what he hears will find this book an absolute necessity.

Bill Millar's The Drifters is rather enigmatic, in that while certainly valuable and definitely worth your time and money, it really never accomplishes what it sets out to do. The author intended to trace the history, development, and decline of the 50's R&B vocal group, using the Drifters as an example and as a reference point.

The problem is that the field is too large to use a single group as an exemplification of the era. When discussing generalities concerning the vocal group scene, Millar is provocative, factual (a few very minor errors pop up which do not detract from the overall picture), and displays a fresh approach. When discussing the Drifters, he is critical, again factual, and has well-considered opinions. However, the two are not fitted together very well. The sections on the Drifters seem an unwelcome intrusion into his appraisal of the whole vocal group milieu. Likewise, when he's concentrating on the Drifters, his generalities to the whole appear out of place. Millar cannot connect his two subjects in a really convincing manner.

The probable reason for this is that the Drifters never really typified the vocal group era. As Millar himself points out, when groups were smooth and poppish, the Drifters were rawer and gospelly. When soul was beginning to replace R&B, and groups were becoming "blacker," the Drifters were whitewashed, singing an eviscerated mainstream pop music. In the late 50's, when groups were teen-oriented and the New York sound was in, the Drifters still had an outdated black-adult perspective and used few doo-wop embellishments. Furthermore, the group never had an identifiable Drifters Sound, but changed style almost as often as they changed personnel. They sounded like the producers wanted them to sound, not like a consistently styled group. I doubt that one group could represent the whole era, but the Drifters, who were more a name than a group, would not be the right choice in any case. (Who would be? Perhaps the Flamingos, who also changed styles frequently, but always in the direction of the most representative group styles of the era. Consider the styles and times in the progression from "Golden Teardrops" to "I'll Be Home" to "I Only Have Eyes For You" to "Your Other Love" to "Boogaloo Party" to "Buffalo Soldier," and I think you'll discern a consistent

Nevertheless, the book is indispensable for the light it sheds on its two subjects. If nothing else, it keeps the Drifter's personnel changes straight and tells who sang lead and background on every cut the Drifters released, a rather astounding feat in itself (they've had about 25 members, with 12 singing lead on at least one cut). Also, the general group sections can serve as an excellent introduction to R&B vocal group music for your unknowledgeable friends who wonder what the fuss is all about. Thus, while not succeeding in its mission, it is nonetheless recommended.

David Morse's Motown can be easily dispensed with. It is a regrettable collection of ill-conceived opinions, all of which contain the ring of truth, most of which can be easily disputed. To adequately debunk Morse's theories would probably fill a whole magazine, but I think anyone who really cares can find the holes in these arguments without further prodding.

To be fai, when Morse comes up with a thesis that hits, it hits pretty hard. The chapters headed "Motown and the Critics," "Come And Get These Memories," and "Music Black And White," contain some extremely insightful commentary. For example, one point in Morse's favor is his accuracy in spotting the reasons, results, and ultimate dangers of going for the big "respectable" market sell-out (and events in the past couple years have substantiated his claims to a large degree).

Yet in the final analysis, Morse is defeated by a lack of a knowledgeable perspective of American popular music of the last 25 years. While many of his statements no doubt hold true for the British experience, they just do not transfer to American pop music history. His acquaintance with the development of rock 'n' roll and R&B in the U.S. takes into account only the very tip of the iceberg, and

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ignores the larger truths hidden to the casual British observer.

I should re-emphasize that the book does contain much that is good. I find much of the book personally influential, if sometimes in a negative way. If you're comfortable with the subject and can read this critically, give it a try. If not, wait for a better introduction.

The Rockbooks series seems to have died with these four

books, at least as far as American publication is concerned. Perhaps this is because readers did not recognize their true importance when they saw them on bookstore shelves. Nevertheless, if sales reach a certain point, I'm sure the series can be revived. There should be at least one book in the series to interest every reader of this magazine. The possibilities for future volumes are boundless, and it would be a shame to let the Rockbooks series end here.

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c/o Lenny Goldberg, Box 591, Forestville, Ca. 95436. Issue No. 9 features huge auction section! Send \$1.00 for issues No. 9 and 10 when available. Published by one of the original oldies freaks!

WHISKEY, WOMEN AND

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Giant Music Expo To Feature Oldies

A major musical exposition will be held at the Hynes Auditoriam in day, September 20 - 22. Entitled MUSIC MAKERS: EXPO 1974, this unique event will feature over 100 exhibitors encompassing every phase of the music industry and its history. Represented will be record companies. dealers of antique musical items, music publications, stereo equipment manufacturers and a host of others.

The event will kick off Friday evening at 5:00 with "Nostalgia Boston, Mass., Friday through Sun-, Night," which will feature continual entertainment in the 1950s vein: a record hop, performances by groups of the era and exhibits by music fan clubs. The hours for the other two days are Saturday, noon - 11 P.M. and Sunday, 1 - 7 P.M., at which times a myriad of exhibits, demonstrations and performances relevant to all forms of music will be available to the public.

TRADING POST

THE TRADING POST COLUMN IS DESIGNED TO HELP COLLECTORS CONTACT EACH OTHER. THE COST FOR PLACING AN AD IS 10 CENTS A WORD. NAME AND ADDRESS FREE. SEND ALL ADS FOR THIS COLUMN TO "BIM BAM BOOM" BOX 146, BKLYN. N.Y. 11223.

WANTED: Will pay top \$ for the following 45's: Coed 562-Besama Baby-Johnny Maestro, Parkway 999-Come See Me-J.M.& Crests, Laurie 3248-Judy-Rayvons, CeeJee-Erleene- Mike & Utopians, Coral 62419-Arlene-Del-Aires, Blast 203-The Bells-Corvells, Palmer-Kimberly-Tim Tam & Turn Ons, Red Top-Key to My Heart-Tony/Twilights, Jayclin-Be My Girl-Tony/Twilights; plus any Phillips 33-1/3 Juke Box EP with cover by the Four Seasons. ED ENGEL, 45-10 Kissena Blvd., Flushing, New York 11355. STAMPED ADDRESSED ENVELOPE gets 45's list; Midnighters, Penguins, etc. Custom taping information, speaker buys. DONALDWHEATON, 54 South Huntington, Apt. 2, Jamaica Plain, Mass. 02130. AUCTION: R/R, R/B, Rockabilly and Pop 45's from the 50's & 60's. No minimum bids. Free list ready now. DON MENNIE, 267 Main Street, Belleville, New Jersey 07109.

WANTED: EP's and LP's of the Four Aces in near mint condition. FOR SALE:Super rare photos of The Four Seasons, Four Lovers and The Three Chuckles (1954-1957). Contact WALT GOLLENDER, Penthouse A, 12 Marshall Street, Irvington, N.J. 07111 (201) 373-6050. NEW: Just out-10¢ stamp brings you my latest catalog. FRANK CARAVELLO, 337 Bedford Avenue, Mount Vernon, New York 10553. FOR SALE: Send for free list of R&B,R&R, and Rare Rock-a-billy. JERRY HOLICHEK, 221 West Burchett #19, Glendale, Calif. 91203. BEATLE FANS: Don't miss this offer: \$2.50 brings you the most complete Beatle discography ever published. Plus "Rare Item Of-fers". Send check or money order: D. DIO-GUARDI #2, P. O. Box 56, Rosebank, Staten Island, New York 10305. AUCTION: R&B and R&R collector oldies from the 50's. Send now for my list of 45's. Send your want list. PETER J. PAKURIS, 2423 Cedar Lane, Drexel Hill, Penna. 19026. CLEARANCE SALE: Free list of R&R, R&B, 45's & LP's from the 50's and early 60's priced very very low for quick sale. BOB FELL, 733 West Park Avenue, Long Beach, N.Y. 11561.

FOR SALE: 45's, EP's & Lp's, magazines, books, films. Send 25¢ for catalog. WANTED:Rock-a-billy albums & 45's. JOHN KURTZ, 110 Bement Avenue, Staten Island, New York 10310.

WANTED: ELVIS PRESLEY records, especially rare promose EP's etc. Anything unusual. Also have WANTED: ELVIS PRESLEY records, especially rare promos, EP's, etc. Anything unusual. Also have many for sale/trade. PAUL DOWLING, 6 Malvern Court, Ruxton, Md. 21204 (301)825-6057

NOSTALGIA FREAKS: Original "Hillbilly & Western Scrapbooks"-1957: Elvis, Johnny Cash, Wanda Jackson, Carl Perkins, Gene Vincent & more.

1958: Elvis, Everly Brothers, Jim Reeves, Tex Ritter, Marty Robbins, Patsy Cline & more.

Each contains almost 100 pictures & write-ups. Each contains almost 100 pictures & write-ups. \$5.00 each postpaid. MULFORD STUDIO OF DANCE, 120 Antietam Rd, Cherry Hill, N.J. 08034. WANTED: R&R, Rockabilly, Blues, Groups, C&W, Hill-billy Records. Rag, Pics, Tapes. JACKY RUET, BP 353, 21 Dijon, France.

SEND FOR: free auction list 45's, R&R & others. R.R. WORTHY, 1039 West Liberty, Santa Maria, California 93454. FOR SALE: 30,000 juke box 45's. \$7.00 per 100; Soul, Rock, Country. Overseas-\$10.00 per 100. We pay all postage. Check or Money Order Only. A&S RECORDS, P.O.Box 18410, Cleveland Heights, Ohio WANTED: Frankie Laine LPs, EPs, 45s on Mercury, Columbia - fair prices only. Have list of pop 45's and assorted LP's to trade. JOHN R. LAM-BROSA, 330 Main Street, Penn Yan, New York 14527. FOR SALE: Highest bidder, Savoy 684A, Dee Williams' BONGO BLUES b/w DEE'S BOOGIE, Mint 78. Many more available. Send want list to RHYTHM RECORDS RESTORED WEST, P. O. Box 585, Downey, California 90241. WANTED: Any teenage R&R magazines from 1959 to 1963. And also any photos, teenage magazines on Annette Funicello and Brenda Lee. PATRICK ROBBINS, 2135 West 134th Place, Gardena, Cal-ifornia 90249. AUCTION: One of America's fastest growing lists. To join mailing list, send 10¢. WANTED: Any pre-Atlantic Ray Charles/Maxim Trio 78s or 45s. We buy fifties collections, send lists. BROTHER RECORDS, 334 Village Road, Pittsburgh, Pa. 15205. SEARCHIN'? Extensive resources for finding de-leted post-1955 LPs. J&B RECORDS, Box 4485,Long Beach, California 90804. AUCTION: List #2. 45RPM records from the 50's and 60's consisting of groups, blues, rhythm & blues, & Country and Western. Send for our free list. ENCORE RECORDS, P. O. Box 26126, St. Louis, Missouri 63136. FOR SALE: Putting together auction list of R&R and others. Send for free list to: BOB SKURZEW-SKI, 131 Hoerner Avenue, Cheektowaga, N.Y. 14211. FOR SALE: Fantastic collection of rare and out of print mint condition LP's, and special Elvis collection - 45's, EP's and LP's. All original issue. Mostly Mint. Send for free list. JOHN REGGERO, 61-25-97th St., Rego Park, New York 11374. Apt. 6E. WANTED: Mimeographed booklet of "Hot 100" charts put out by Billboard. Also Need "Bim Bam Boom" issue Nos. 3,5 and 6. State prices and condition. FRANK H. MILLER, 3407 Thomas, Midland, AUCTION: 250 deleted post-1955 LP's including Clovers, Fats Domino, Shirelles, Jay & Ameri-cans, Beach Boys & Motown. Free list. J&B REC-ORDS, Box 4485, Long Beach, California 90804. FOR SALE: Del Fi #4110 - DONNA/LA BAMBA-Ritchie Valens. Small Hole in Label (VG). \$10.00. MRS. JUANITA BARTHOLOMEW, 1400-16th Avenue S.W., Aústin, Minnesota 55912. FOR SALE: Blues, R&B, Vocal Groups, Rockabilly, Pop. 45's, 78's, some LP's. Set prices. Free list. VICTOR PEARLIN, 894 Main Street, Worcester, Mass. 01610. WANTED: Collectors to send me their lists of Beatle related material for a story I'm working on. All information I receive that I don't already know about will be credited to the sender in the article. ED ENGEL, 45-10 KISSENA BLVD., FLUSHING, NEW YORK 11355 WANTED: RUNAWAY-Consuls-Abel Records. Any condition. Note condition, label color and asking price. Send stamp for current want list.BOB FELL, 733 W. Park Avenue, Long Beach, New York 11561.

WANTED: Vocal group to sing with. BOBBY HILL, 147 East 89th Street, Brooklyn, New York 11236.

(212) 345-5674. Ask for Bobby.

D.A. DACKERY'S DUZY QUESTIONS

by Donald A.Colonna

- A fine record, one of the first to introduce the words Rock & Roll, was a song entitled "Rock & Roll" by Bill Matthews & The Balladiers on Arlington-201, which was recorded around 1949, and backed by Stick Evans Combo.
- 2. Around 1951-52, Aladdin Records issued a record by The Balladiers entitled "What Will I Tell My Heart" & "Forget Me Not," which was written by Joe Turner. I have a preview copy of this on a white label. Does anyone have a regular issue of this?
- 3. One of Jesse Belvin's early recordings was on an off-beat label, "Recorded In Hollywood." The songs are "Dream Girl" and "Hang Your Tears Out To Dry." This was the original release; it was later put on Cash or Money labels—anyone have it?
- 4. A very rare side released on Money Records was a tune entitled "Stormy Weather" by The 5 Bars. I believe this group is the Mellomoods who recorded on several labels including "Recorded In Hollywood."
- The original Turks featured several members which were originally known as the Hollywood Four Flames. This

- original group recorded on several labels like "Recorded In Hollywood," "Spin," "Selective," and an unusual label called "Unique." The original personnel was Clyde Tillis-2nd tenor, David Ford-1st tenor, Curley Denkins-baritone, and Robert Byrd-bass. This was the "Unique" group. Gaynel Hodge later recorded with them on Cash Records when they became the Turks.
- 6. On the label "Recorded In Hollywood," there exist two masters of record number-244. One was the hit by Linda Hayes, which was released in 1954 entitled "Yes I Know." She was the sister of Tony Williams of The Platters fame. The rare one was cut from the catalogue. It was a song entitled "Christmas Bells" and sung by Bobby Nunn of the original Robins group.
- 7. Another very rare group to record was the Nu-Tones who were also known as the Twilighters or Twilights. They recorded four songs on an offbeat label called "Hollywood Star" Records. The songs were, "Goddess Of Love," "Niki Niki Mambo," "Believe," and "Annie Kicked The Bucket." Any other songs known by this group?

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(2) ARTIST INDEX

(3) TITLE OF SONG INDEX

(4) FIRST DATE TO APPEAR ON ANY CHART INDEX

THE LABEL & NUMBER INDEX ALSO LISTS EVERY CHART THE RECORD SIDE WAS ON WITH FIRST & LAST DATES, NUMBER OF TIMES ON CHART, HIGHEST PLACE REACHED. EACH INDEX STATES WHICH CHARTS WERE USED DURING THAT YEAR AND HOW MANY POSITIONS WERE ON EACH CHART. ONE INDEX PER YEAR WILL BE AVAILABLE FROM 1959 BACK TO 1950 AND THEN THE SIXTIES, ONE INDEX WILL BE RELEASED APPROX EVERY 30 DAYS. A MASTER INDEX WILL THEN BE ISSUED FOR EACH DECADE OF INDEXES.

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INDEXES AVAILABLE: 1959

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AUCTION BLOCK

If you are interested in selling records through "Bim Bam Boom," the following procedures will be followed. The charge for this service is 30 cents a record. Name and address will be included at no extra charge. You must list the following information when listing records: Label, Record Number, Artist, Title and the condition, along with other information listed in the abbreviations. We feel that it is not wise for a magazine to get involved selling records and acting as a clearing house. We will charge a flat rate for each record listed and not a percentage of the record's selling price. If you sell the record for \$1.00 or \$5.00, the price to us will be the same. Example: if you list 10 records for Auction, the price to you will be \$3.00. We feel that this is the only fair way to list records. The buyer will deal directly with the seller. DO NOT send money to "Bim Bam Boom." If you agree to purchase a record from one of our advertisers, send the money directly to the person selling the record to you. If you feel that you have not been treated fairly by one of our advertisers, contact us. We will investigate and if the charges are true, we will drop him from our list of advertisers. May we repeat—we are attempting to bring harmony amongst collectors. Please list your records fairly—and remember: DO UNTO OTHERS AS YOU WILL HAVE THEM DO UNTO YOU. (Bim Bam Boom is not responsible for the grading of records by individual advertisers.)

GRADING OF RECORDS

- M Surface noise equal to an unplayed record. No visible or audible scratch on surface. Original finish intact.
- Surface noise very low, smooth and uniform. No marks on
- surface. Noise not seriously distracting, Record has surface noise, light foreign noises but slight distortion. Noise not seriously distracting.
- A moderate amount of surface noise, background may be somewhat irregular and cracking. Some foreign noises and a little distortion. Foreign noises less prominent than the
- Foreign noises about as prominent as the music. Listening is distracted by the noise.
- Foreign noises are louder than recorded music.

ABBREVIATIONS

(RI) Reissue (C) Cut out (small hole in label) (DJ) Promotional Copy (W) Warp (S) Scratches (2) Second Pressing, (WL) Writing on Label (SOL) Sticker on Label (Min) Minimum Bid.

Auctions for next issue must be received by **July 31, 1974**

Send to: **Box 301** Bronx, N.Y. 10467

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ABC Para. 9855 9937 Paul Anka

Tell Me That You Love Me Midnight Bells At My Wedding Fools Ball of Fame I'd Never Find Another You My Heart (WOL-LD) Who Cares

I'm So Tired 2
Chickse-Wah-Wah 2
Co Jimmy Co 2
Venus in Blue Jeans 2
Venus in Blue Jeans 2
Venus in Blue Jeans 1
Socking Pheumonia 6
Bocking Pheumonia 6
Just a Lonely Clown 1
Just a Lonely Clown 2
We Like Birdland 2
Don't You Know Yookomo 2
Would You Believe It 2
Pop-Eye 2 Bobby Marchan Jimmy Clanton H. Smith & Clowns Mould You Believe It

Pop—Sye
Pop—Sye 559 3399 1011 5013 1832 5321 5259 595 5020 5023 1023 Aladdin Asm Andie Apple Argo Arvee Astra Make me Shake me

Aldin' Hood

Aldin' Hood

Mr. Bojangles (c)

From the Bottom of my Heart (red)

From the Bottom of my Heart (SOL)

Bance With Me

Some Kind of Wonderful

Stranger on the Shore

Some Kind of Wonderful

Stranger (c)

I vue Got Sand in my Shoes

Simon Says

Up in the Streets of Harles (c)

Init it the Truth (c)

Still Burning in My Heart (DJ)

Steal Away (C)

Thunder and Lightning

Just to be Mith You (VG)

Just to Be Mith You (RI)

Just to Be Mith You

Mat's Kew Mith You

Alone in the Nite/Honey Honey

Serry!' Really had a Ball

Can't You See I Love You/

My Love is True

Love Me Baby/Scheming

1

Love Me Baby/Scheming

1

Lake Me Baby/Scheming

1

Lake Me Baby/Scheming

1

Lake Me Baby/Scheming

1

Lake Me Baby/Slighest Mountain

1

Lake Me Baby/Slighest Mountain Jerry Jeff Walker Clovers Drifters Isley Brothers Drifters Chuck Willis Passions Audicon Rainbows/S.Walker Ontarios/Warblers Arrows Jones Boys/Capitols Clefs/Ontarios Rainbows/Parakeets Ontarios/Warblers Chords/Arrows Banlons
Marcels
Moonglows
Marci & Mates
Royal Jokers
Del Shannon Hey Baby/Highest Mountain Take Me Back/Betty Lou Baron Take Me Back/Betty Lou You've Chosen Me Shall I Tell Him You're Not Here (WOL) Runaway (5% L.T.) Hats off To Larry New Little Girl

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CLOSING DATE FOR BIDS IS SEPT. 1, 1974

	Big Wheel	322 204	Falcons R.Allen & Upbeats	Love Love Peggy Sue	1	Gee	10.8	Pearl & Deltars Cleftones	Teenagers Dream 5 Lover Soy (VG) 2	
		205	Excellents Velons	Coney Island Baby Shelly	1	Gemini Golden Goo	1079	Exits Moonglows	Lover Come Back To Me (C) 2 Under the Street Lamp 2 Foolish Me 1	
	Blue Cat Bobby 0	102 3123	Ad Libs Fabulous Persians	Boy from New York City Ling Ting Tong That'll Be The Day (VG)	1	Good Greenwich	544 411	Elchords Emjays	Peppermint Stick (RI) 1 This is my Love 2	
	Brunswick	55009 55035	Crickets	Oh Boy	3	Grey Cliff Herald	721 536	Laddins Mello Kings	Yes oh Haby Yes 2 Chip Chip (VG) 1	į.
	BT Puppy	5053	Tokens	Maybe Baby (SOL-G) He's in Town	2		559 590	M.Wms. & Zodiacs Patty & Emblems	Come Along 2 Mixed Up Shook Up Girl 2	
		523 530	Happenings	Goodnite my Love My Mammy Why do Pools Fall In Love	1 2	Heritage Highland	1011	Dreamlovers Rosie & Originals	Welcome Home/Let Them Love 2 Angel Baby 1	Ē.
	Cadence	532 538 1337	Everly Brothers	Music Music Music (DJ) Wake up Little Susie (VG)	î	Hi Q	5001 5018	Montclairs John Lee Hooker	Golden Angel 6 Blues for Xmas (RI) 1	Ĺ
	Cadence	1380	averay stockers	When Will I Be Loved Like Strangers	2	Hollywood	5021 68	Creators Eternals	Wear My Ring 1 Rockin' in the Jungle 2	t
	Cadet	5599 5574	Dells	Wear it On Our Face (C) Change we Go Through (C)	1	Hull Hunt	772 318	Shep & Limelites Five Stars Quin Tones	I'm a Hurting Inside 2 Pickin' on the Wrong Chicken (VG) 2 There'll Be No Sorrow 2	
		5621 5658		Always Together (C) When I'm In Your Arms (C)	1	Imperial	322 5386 5407	Pats Domino	I'm In Love Again/Blue Heaven 2 Blueberry Hill (RI)	
		5663 5679		Oh What a Day (C) Glory of Love (C)	1		5417 5428	(RI)	Blue Monday 1 I'm Walkin'/I'm in the Mood For Love 1	1000
		5641 5667		I Can Sing a Rainbow/Love is Blue (C) Nadine (C)	1		5442 5454	(KL)	It's You I Love/Valley of Tears 3 When I See You/What Will I Tell Heart3	į.
	Calico	5672 106	Skyliners	This I Swear	1 2	Jamie EP	5553 302	Duane Eddy &Rebels	Whole Lotta Loving 2 Anytime, Yep + 2, Pic. Sleeve 3	1
		117		Lonely Way/It Happened Today I'll Be Seeing You/Pennies from Heaven	2	Java JDS	101 5004	Contenders Videls	Clock 1	
	Caneo	117		(Same as above (G) Rendezvous (C)	1 2	Josie	5005 792	Cadillacs	Mistor Lenely 2 Now thatSummer is Here 2 Zoom (RI) 1	
	Capitol	3019	Rays Cheers Gene Vincent	Whadaya Want? Lotta Lovin' (SL-VG-)	2 2		846 866		Peak A Boo (RI) Romeo (VG)	
	Carlton	3763 524	Paramounts	Lotta Lovin' (G) Trying	1 2		959 872	Johnny &Expressions Bobby Freeman	Give Me One More Chance 1 Ebb Tide 1	
	Carleon	555 569	Chantels	Look in my Eyes (DJ) Summertime	2 2	Joy	1003	True Tones Joey & Plips	That's Love (DJ) 1 Rongo Stomp 2	1
	Carnival Challenge	514 1016	Manhattans Champs	Teach Me Tequila (RI)	1	J&S Jubilee	1659	Johnnie & Joe J.Ricks & Ravens	It Was There Green Eyes (RI)	Į.
	· imaxionjo	9131 9109	Blossons	Limbo Rock Son-in-law (SL)	2 2	Kape	5506 515632	Skyliners Kac Ties	The Loser Girl in my Heart	Ĺ
	Chancellor	1021	Frankie Avalon	Ginger Bread (SL-VG) Venus (WL-VG)	1	Kape	702 703	Kac Ties Relations	Over the Rainbow 1 Too Proud to Let You Know 1	
	Channel	1134	Channels	Come Fly With Me (DJ-G) Gloria	1	KC King	115 4821	Cupids Strangers	Brenda (WOL) 1 Without a Friend (2) 3	
		1004		Over Again Dear One (Scarlets' song)	1	5 50000	5082 5131	5 Royales	Say It 2 Feeling is Real 2	į.
	Checker	920	Ideals	Knee Socks (VG)	2		5162 5191		Your Only Love 3 Miracle of Love 3	1
		1045	Bo Diddley	Say Man Greatest Lover in the World (C)	1		5756 4841	Little Willie John	Need your Love So Bad 3	i
	Chelsea	969 103	Vibrations Fabulaires	The Watusi (SL) Lonely Days Lonely Nights	3		5154 5394		All My Love Belongs to You 2 Sleep 2	
	Chess	1613	Rays Moonglows	Tippity Top (C) See Saw/When I'm With You(Gold RI)	i		4950	Bill Doggett	Honky Tonk 2	.50
	Chess	1653	Chuck Berry	School Day (Blue-SilWL-G) School Day (C) RI	2		5310	-	Number Three 2 Smokie 2	i
		1671		Rock and Roll Music (SL) Sweet Little 16/Reelin'sRockin'(RI)C	2	Kirshner	6201 4251	Dapps Five Satins	I'll Be Sweeter Tomorrow 1 Very Precious Oldies 1	ê
		1722		Johnny B. Goode/Around & Around (RI)C Almost Grown/Little Queenie (RI) C	1	Landmark Laurel	101	Five Keys Blue Chips Belmonts	Goddess of Love / Stop 1 New Year's In 1 We Belong Together (G) 2	
		1926 1734	Miracles	Dear Dad (C) Bad Girl (RI)	1	Laurie	3080 3152 3195	Chiffons	We Belong Together (Q) 2 He's so Fine 1 Love so Fine 1	
	Chesterfiel	1002	Volumes	Flip Your Daddy I Love You (2nd press-\$1) Come Back to Me	3		3212 3230	Demilles	I Have a Boyfriend 1 Donna Lee 2	
	Chieftain Class	2082	Rex Garvin Bobby Day & Group	Come Back to Me Bluebird, Buzzard & Oriole	2 2		3110	Dion	Runaround Sue 1	
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	Coed	500 506	J.Lester&Mello-Queen Crests	ns At Last 16 Candles	3		3123 3134	5101	Little Diane (C) 2 Sandy (C)	
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	40523	W	Will you Love He Tomorrow Electric Stories	1	Warner Bros.5619	Stroller		Crowded Classr You Gave Me So		2	2
Piccolo	40324 500	Wonder Who (4Seasons) Classics	Don't Think Twice (C) I Apologize Summer Vacation (G)	2	Warwick 615 Way Out 1047	Tokens		Tonite I Fell I Won't be Hur	in Love	2	2
Pilgrim Plaza	717 505	4Esquires Colts	Sweet 16/Hey Pretty Baby DJ	,	Wells 1008 Wilshire 200	Love Not		Our Songs of L	d ove	2 2	2
Polydor Port	14019 70017	Flamingos Channels	Buffalo Soldier Gleam in your Bye	1	Winley 215 218	Jesters		So Strange	(VG)	3	3
Porwin	1002	Clovers	I Really Love You Stop Pretending	1 2	221 255 X 0095	Clovers		Please Let Me ! Let me Hold You	u	2	2
Promo Queen Bee	1003 47001	Jimmy Charles Marcels	Age for Love In The Still of the Night (DJ)	1	Yussels 7701		ea	Foolishly Marie	(VG)	2	
Rare Bird Raven RCA Vic.EP	5017 8000 4286	Channels Ronnie & HiLites	Breaking up is Hard to Do (VG)	1	Also available -	Issue #2 of	f "50's Revie	ited"		1	.50
MAN ATC. BE	7853 7911	Equadors EP Sam Cooke Concords	I'll Be The One + 3 That's It I Quit I'm Moving On Again	2	CAL PACIFIC PECO Abner 1011 Ace 526	Prodiga	RDEN ST.,SAN	MATEO, CALIF. 94 Judy Please Don't To	4403 = 45 RPM	VG H	
	7954 8089	Tokens	Lion Sleeps Tonight I'll Do My Crying Tomorrow	2 2	Aladdin 3055	C. Boze	6 Allstars	Angel City Blue		VG+	
	8210 9733	Orioles & S. Til	Hear the Bells (pic Slv)	2	3453 Antler 4003	Shades		One Touch of He Never No More	eaven	H	
Relic	0759 506	Moonglows Teenos	I Was Wrong/Sincerely Love Only One (VC)	.50	Atlantic 1047 1078			Tweedle Dee Adorable		Wa M-	
	532 1002	Lonnie & Crisis Persuaders	Bells in the Chapel Tears	1	Cash 1035 Cat 104	Chords	l Santyasanan P	Tell Me Sh Boom		H VG+	
	1011 1015 1017	Hollywood Saxons Chessmen	Is it True I Apologize	1	Chance 1156	Moonglow	Partridge ws	Cooperation I Was Wrong	VI V	WG N	
Record Fair		HiLites	Stars Fell I'm Falling In love/ Walking my Baby Back Home	1	Chess 1586 Dootone 1203	Willie F		Stop Drinking Kiss a Fool Go	,Kiss Ya,Squeeze	VG+ VG-	
Red Bird 1	501	Dixie Cups	For Sentimental Reasons Chapel of Love	5	362 409 Flash 129	Cuff Lir	nox	Guided Missile	0.0	VG=	
1	0-008	Shangri Las	Remember Maybe	1	Beritage 102 King 4678	Dream Lo		When we Get Ma: I liope You Love	rried	M VG+	
1	.0-043 .0-058	Dickie Goodman	I Can Never Go Home Anymore Batman & His Grandmother	2	Mercury 70654 70943	Penguina	•	It Only Happen Earth Angel	a with You	VG VG	
Red Fox Revilot Royal Roost	105 223 621	Individuals Parliaments E.Cooley & Dimples	Jungle Superman Good Old Music Priscilla (SOL-VG)	1	Milestone 2008 Music City 792	Gaylarke	8	Lovers Island Tell Me Darlin	g	×	
Roulette	4017	Jimy Bowen Techniques	Don't Tell Me Your Troubles (RED) Hey Little Girl	2	Red Robin 122 VeeJay 250 LP'S - ALL HAVE	Velvets El Dorad	dos	Rose for my Da	rling (DJ)	M-	
	4194	Heartbeats (WL) Connie & Cones	Crazy for You/Down on my Knees(VG) Take all The Kisses	1 2	RCA LPM 1254 LPM 1382	Elvis Pr	resley	Elvis Presley		VG VG	
	GG42 GG88	Buddy Knox Miracles	Party Doll/Rock your Little Haby Got a Job/I Cry	1	LPM 1515 LPM 2011			Date With Elvi	*(Pic fold out)	VG VG VG	
RPM Rust	490 5027	B.B. King 5 Discs	How do I Love you I Remember (RI)	2	TOM RADLINSKY, 15 Specialty 447	8 MANITEE AV	VENUE, TRENTO	Slvis is Back N, NEW JERSEY O	9638- ALL 78 RP		• • •
	5042 5051	Linda Laurie	Stay at Nome Sue (with Del Satins)	*	Connectation 447						
		pritty vers o contras.	ts My Neart Cries	2	479	Marvin 6	& Johnny	Baby Doll	by	ģ	
	5075 5101	Dean and Jean Randy and Rainbows	ts My Heart Cries Hey Jean Hey Dean Joyride	2 1 2	Herald 410 King 4276	Embers Wynonie	Marris	Sound of Love I Feel That Ol	d Age Coming On	G P	
Sabina	5075 5101 5059 503	Dean and Jean	Hey Jean Hey Dean Joyride Denise (G50) I Confess	2 1 2 2 2 2	Herald 410 King 4276 4 Star 1254	Embers Wynonie Ivory Jo	Harris oe Hunter	Sound of Love I Feel That Old Pretty Mama Bl	d Age Coming On	ģ	
Sabina Savoy	5075 5101 5059 503 505 1157 1508	Dean and Jean Randy and Rainbows Belmonts Dreams Jive Bombers	Hey Joan Hey Dean Joyride Denise (G50) I Confess Come on Little Angel (VG) I'll be Faithful	2 2 2 2 1 5 5 2	Herald 410 King 4276	Embers Wynonie Ivory Jo	Harris oe Hunter , SAN ANTONIO Milkcow Blue	Sound of Love I Feel That Ol. Pretty Mama Bl. TEXAS 78213,U Boogie (SL)	d Age Coming On ues J.S.A. 78 RPM Sun 215	ў 	•••
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Savoy Scepter Seeco See Way Selma Sir Smash Soul Clock Specialty Specialty Specialty Specialty Specialty Specialty Table Table Table Tee Gee	5075 5101 5093 5093 5093 5095 1157 1508 1157 1508 1157 1278 6078 1004 5559 921 107 1004 5559 921 107 1004 5559 921 503 601 688 609 573 3447 470 470 470 470 565 579 591 598 606 611 633 681 699 577 233 681 699 7723 595 723 595 723 595 723 720 606 611 613 689 109 779 4068 401 601 623 101 445 444 441 102	Dean and Jean Randy and Rainbows Belmonts Dreams Jive Bombers Nappy Brown Shirelles Casions Schoes Crests Schoes Crests Fidelitys Billy & Essentials Whispers J.Belvin & Group Sam Cooke & S.Stirrer Don and Dawey Dukes Echoes Guitar Slim Rane Hall Orch. Frankie Zoke Hart Holidays Jimmy Liggins Lil Millet & Greoles Little Richard Arthur Lee MayesCrown Percy Mayfield Roy Milton Monitors Edard Melson Libyd Frice Larry Williams Vontastics O.Wms. & Charms Melodeers Extensions Johnny Cash Danny & Juniors Dreamlovers Showmen Rochell & Candles Stagehands Chimes Clusters Clusters	Bey Jean Hey Doan Joyride Denise Come on Little Angel (VG) I Confess Come on Little Angel (VG) I Till be Faithful Bad Boy I II Don't Burt no More This is my Confession Thank you Baby Anniversary of Lowe Baby Slue Guilty (RI) Marie (VG-ML) Where in the World I sat I Used to Do Twitchy I am The Red Devil Irene Dream Girl Drum Rip it Up/Ready Teddy Girl can't Help it Lucille Jenny Jenny Keep a Knockin' Och My Soul I Got it Poor Boy Paul Bo Gloria Please Send me Someone to Love River's Invitation R M Blues Our School Days Closer to Heaven Jimble Ses Our School Days Closer to Heaven Ale Blues Jimble Ses Short Farnis Boord School Days Closer to Heaven Ale Blues Jimble Ses Our Lowe Will Grow Once Woon a Time Hello Dolly I's in the Mood For Love Once in a While Barly Control I's in the Mood For Love Once in a While	111111111111111111111111111111111111111	Herald 410 King 4276 4 Star 124 6	Babera Sabera Wynonie Ivory Jc. DOX 13685 BOOVES BOX 13685	A Jonany Harris oe Hunter , SAN ANTONIO Milkcow Blue Mystery Trai The Truth Ab Racords "by Love Me Tend Cross Countr Single Man E Tell Me So,D Is My Heart Tell Me So,I Is My Heart Core Countr Single Man E Tell Me So,I Is My Heart Out of a Dre Chantilly La Gee (Red Pla Love Is No D Teen Age Dre Chantilly La Core Is No D Told Mysel My Sentiment For I Told Mysel My Sentiment For I Truck Driver Somebody wor Truck Driver Cherry Lipe Cherry	Samy Boll Sound of Love I Feel That Ol. Fretty Mana Bl. Pretty Blues Banding Time Talk Fall Fire Mana Bl. Press Manting Time Talk Fall Heart Fall Fall Heart Fall Fall Heart Fall Heaven Fall Fall Heart Fall Fall Heaven Fall Fall Heaven Fall Fall Heaven Fall Fall Heaven Fall Fall Fall Fall Fall Fall Fall Fal	d Age Coming On Uss. 2. 28 June 23 Sun 223 Sun 223 Sur 223 S	VG+	\$8 5 5 4 5 8 10 10 7 7 20 15 10
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		was a firm County	Sun 123 Lion 36012	-		Fleetwoods Kingsmen	Louie Louie *	Dolton 5 Wand 143	va+
Sor C1	iff Bichard	Cliff's Greatest	Columbia 062-04121 Imperial 9048			Surfaris Elvis Fresley EP	Anyway you want Me + 3	Dot 144 RCA EPA 965	M- VG+ 3
Ric		Million Sellers	Imperial 9232		10	•	Long Tall Sally + 3 Peace in the Valley + 3	RCA EPA 994 RCA EPA 4054	VG+ 3 VG+
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			***********			Platters Fleetwoods	Softly	Dolton 2005	6
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Ser	nsations	Let Me In/Music Music Music	Argo LP 4022			Prankie Avalon Ronnie Dove	Summer Scene The Best of	Chancellor 5011 Diamond 5005	5
Cac P.1	LaBelle & Bluebells	Sweethearts of the Apollo	Jubilee 1089 Newtown 631			- Chuck Berry	The Best of - Vol. 2 In London	Diamond 5008 Chess 1495	10
Lak	Fray and Ray Men	Jack The Ripper The Spaniels (DJ)	Swan 510 VeeJay 1024			Marcels Essex	Blue Moon	Colpix 416 Roulette 25235	6 4
	BUILD BEAR AND	Goodnite It's Time to Go	VeeJay 1002 Josie 4009			Ventures	Telstar	Dolton 8019 Stax 701	10
Fir	ve Keys	On Stage (DJ)	Capitol 828 Colpix 416			Booker T & MG's T-Bones	Doin' the Jerk	Liberty 3404	7 4
Fit	ve Royals	Sing For You (writ.on cov.)	King 616			P. Revere & Raiders Ruby & Romantics	Ruby and Romantics	Columbia 2451 Kapp 1526	1.0
TH	OMAS MACKAY, 1333 S. ELGIN	AVE., FOREST PARK, ILL. 60130,	Th. W-LORL "PINS" EYA	RA M-		Shadows of Knight Righteous Brothers	Gloria Some Blue Eyed Soul	Dunwich 666 Moonglow 1002	M- 10
		Riding High		M=		ED RIPP. 530 S. CLINTON #3.	IOMA CITY, IOMA 52240 - LP'S	- MINIMUMS NOTED	
Vi	n november	You Always Hurt One You Love	Aryo 4009	M		M. Waters, B.Guy, W.Dixon, et M. Waters, Wolf, Walter, etc.	c. Folk Festival of Blues	Argo 4031 (C) Cadet 4051	Va 6
And	gels	Sing (DJ)	Ascot 13009 Atlantic 8050	M- M-		Sob Diddley Sonny Boy Williamson	Is A Gunslinger Down and Out Blues	Checker 2977 Checker 1437	M- 7 VG 13
Jo	Taking and the same	Apache You Ain't Heard Nothing Yet	Atco 33-130 Brunswick 54100	M- M-		Muddy Waters	The Best of	Chess 1427 Del Fi 1206	VG+ 10 M- 20
You	ung Holt Trie	Wack Wach	Brunswick 54121 Can. Amer.1016	M- M-		Ritchie Valens Rick Nelson	Ritchie Million Sellers	Imperial 12232	M- 6 G+ 6
Pa	ul Evans	Folk Songs Of Many Lands	Carlton 12/130 Challenge 2514	M- VC+		Elvis Presley Ray Charles, BB King,etc.	Girls Girls Girls-Sundtrack Best of the Biggest	United 7718	VG 7
	ankin healer	The Young	Chancellor 5002	M- VG+		E.M. SMITH, P. O. BOX 529,	PHOENIX, ARIZONA 85001-45RPM-	MINIMUM BIDS NOTED	Day 180
Va Ch	ad Mitchell	Dance Tunes from Vault (Vol2) Trio	Colpix 411	M-		Spaniels Fats Domino	You Gave Me Peace of Mind I Know (script)	Vee Jay (DJ) Imperial	M- 5
Sa	ndy Stewart roels, Pabares, etc.	Groovy Goodies	Colpix 441 Colpix 466	M- M-		Sugarmints Martels	You'll have Everything	Brunswick Bella	VG+ 10 VG+ 20
De	11 Vikings	and Sonnets Young Man's Fancy	Crown 5368 Del Fi 1223	M-		Pive Crowns Duponts	Forgotten Spring (DJ) God Bless You (C) Must be Palling In Love	Gee Winley	M- 20 M 10
Li	vely Ones	Surf Rider (instrumentals) Present Tops in Pops	Del Fi 1226 Dot 25003	VG+ M-		Sid King	Gonna Shake this Shack	Columbia Columbia	M 15 M 15
в.		This is the Night	Famoria 504 Fraternity 1019	M- M-		John Greer	Slue Suede Shoes Come Back Maybelline	Groove	VG+ 5
31	sinos mmyMcCracklin	Then You Tell Me Goodbye Every Nite Every Day	Imperial 9285	M-		Turbans Pour Tunes	Valley of Love My Buddy	Herald RCA	M 5
Sa Bo	ndy Nelson bby Freeman	Best that #11 66 Drum Twist with	Jubilee 5010	VG+		Chuck Willis Dell Vikings	Two Spoons of Tears True Love (red)	Okeh Fee Bee	VC+ 3 M 3
Bu	ddy Knox ylords	Golden Hits Party Style (DJ)	Liberty 3251 Mercury 20742	M- M-		Jewels Don Cole	The Wind Snake Eyed Mama	Antler RPM	M 3
Vi	brations ckey & Sylvia	Greatest Hits Love is Strange	Okeh 14129 8CA Camden 863	M-		Ray Agee	Tin Pan Alley I Feel So Worried	Shirley Sun	M 3 M 15
Li	ttle Richard	Every hour With(1st A rec) Ronnie Hawkins	RCA Camden 2430 Roulette 25078	M-		Sammy Lewis Elvis EP	Peace in the Valley	RCA EPA 4054	VG 5
Da	le Hawkins	Let's All Twist Walking Miracle	Roulette 25175 Roulette 25235	M-		Elvis EP FOLLOWING ARE 78 RFM - MINI	Shake Rattle and Roll MUM BID \$5.00	RCA EPA 830	V0+ 10
Ro	sex cky Fellers	Killer Joe Inez 4 Charlie Fox	Scepter 512 Sue 1037	VG+		Boyd Gilmore Eddie Bond	Take Little Walk With Me Rockin' Daddy	Modern Mercury	M
	ez & Charlie Foxx mmy Soul	and Belmonts	Spinarama 125 Tuff 13	VG+		Elvis T=Bone Walker	Mystery Train Goodbye Blues	RCA Black/White	NG M
The Control	ynettes our Seasons	Sally Go Round Roses Greetings	VeeJay 1055	M- M-		Conway Twitty Frank Deaton	I Need Your Lovin' Just a Little Bit More	Mercury Bally	м-
To	kens	It's a Happening World	Warner Bros. 1685			Mumbles Elvis	Little Boy Blue My Baby Left Me	Modern	W VG+
JS	AN-PIERRE CHAPADOS, 2670 P	LACE GRANBY #301, MONTREAL P.	QUEBEC, HIN 1V2, CANA	DA-LP'	s	Five Thrills	Too Much Gloria	RCA Parrot	VG+
An	nette	Sings Anka(Slgt.Skip) Italiannette	Vista 3302 Vista 3304	VG		Flamingos Balladiers	Dream of a Lifetime What Will I Tell My Heart	Parrot Aladdin (DJ)	M-
St	eve Alaimo	On Campus Starring (stereo)	Vista 3320 ABCS 501	M		Four Planes	Red Sails in the Sunset Wheel of Fortune	Jubilee Specialty	M M-
Pr	rankie Avalon	Sings & Swings " And Now About "	ABCS 551 Chancellor 5022	H		Five Chances L.Esther/Dominoes	I May Be Small Deacon Moves In	Chance Federal	M-
Mi	ckey Baker presy Burnette	Wildest Guitar Country Sound-City Sound	Atlantic 8035 Point 292	м-		Buccaneers J. Otis/4Bluebirds	Dear Ruth Baby Done Told Me	Southern Excelsion	M- M-
Jo	ney Dee ne City	Hey Let's Twist (orig.sndtr Carole King (Stereo)	COLUMDIA PRO330	M-		Prisonaires	There is Love In You	Sun Sun	M- M-
De	l Vikings	and Sonnetts Tell Him	Crown 5368 VAL 3264	M-		Hollywood Flames	My God is Real Peggy Look in My Eyes	Lucky Herald (Vinyl DJ)	M M-
Ja	icks Lrby Stone Pour	Jacks Man I Flipped	Crown 5372 Cadence 1023	M-		5 Willows	Lay Your Head on my Shoulder		н
Du	addy Lucas chnny Nash	R&R Down Home Turn Around Soul Folk (stereo)	Status 15011 Jad 1006	M		Ontarios Diamonds	Memories of You Little Darlin'	Mercury	H H-
01	Lympics	Doin' the Hully Gully Marvelous	Arvee 423 Timo 237	M S		Mellomoods 5 Tinos	Call On Me Sitting by My Window	Prestige Sun	M-
Cr	rvelettes rl Perkins	Tennessee	Design 611 Mercury 60965	M-		Robins	Our Romance is Gone How Would You Know	Savoy (DJ) RCA (Vinyl DJ)	M M-
De	illy Lee Riley se Dee Sharp	Big Harmonica Special(ster) All the Hits Sitar Beat (stereo)	Cameo 1027	VG G		Larks Ravens	My Reverie I've Been a Fool	Apollo (DJ) National	M- M-
Le	g Jim Sullivan ove Sculpture (D.Edmonds)	Blues Helping	EMI 7059	м	2.2		AVE. STERRA MADRE, CALIF.910	24 - 45 RPM	
Je	MEN AIMEN IV. 1354 OVERLOO	k DRIVE, WASHINGTON, PA. 15301.	RIXED BRICE PL. 2-20	POST	TAGE	Billy Ward & Dominos Olympics	World Is Waiting for Sunris	e ABC=10, 128 Arvee 562	M M
Pe	ercy Mayfield eron Neville	Weakness is Thing Called Ma Like it Tis	n RCA 4444(sltwarp) Minit 24007	M-	4	Champions Buddy Holly	Come On Heartbeat	Chart 631 Coral 9-62051	M Min. 3
L.	Williams & J.Watmon	Two For Price of One	Okeh 14122 Checker 1433	M- G	7	Bill Haley Otis Wms. & Charms	40 Cups of Coffee I'd Like to Thank You Mr.DJ	Decca 9-30214	M
Bo	lamingos Diddley	And Company (WOL) (DJ) Here Comes (DJ) Hi Pi	Checker 2985 ABC Para.455	VG VG	7.50	Little Junior Parker	That's Alright Walking her Home (Grey)	Duke 168 Ges 1051 (Sit.warp.	VG
341	ets Domino	Blasts from Past Hi Pi	Chess 1461 Gross 101	G	6 7	Big Daddy Golden Tones	Doreetha (WOL-label fade)	Hush 101	VG- VG-Min 5
V:	. Clark and Hot Nuts Obrations	Nuts to You (Adult) Shout	Okeh 14111	VG VG	4	BIVIS Narrates (RP)	Perfect for Parties		
10.5	rook Benton Ingsmen	Today Volume 3	Cotillion 9018 Wand 662	VG VG	5	JIM RUSSELL, 41 WASSON PLAC Duprece	E, PITTSBURGH, PENNA. 15216 Nave You Heard	Coed 585	M
Ma	ar-Keys &Booker T & MG's	Back To Back You and Me	Stax 5720 Mercury 61269	G	4		Gone With The Wind (It's No) Sin	Coed 576 Coed 587	M M
Jo	ohn Klemmer immy Soul	Blowin' Gold (Jazz) If You Wanna be Happy (DJ)	SPQR 16001	VG- VG	5	Crests Rivieras	Flower of Love (WOL) Moonlight Serenade	Coed 511 Coed 508	M- M
	bey Dee	Dance Dance Dance	Roulette 25221 Scepter 503	VG VG	5	Four Esquires	Always and Forever The Big Dance	Paris 512 Paris 515	M
	avern Baker	See See Rider (White DJ)WOL If You Need Me (White DJ)WOL	Atlantic 8071	VG VG	8	:	Follow Me Follow Me	Paris 526 Paris 526	MG+
De	olomon Burke odie Stevens	Pink Shoelaces (WOL)	Dot 3371	G	8 6	Earls	Never	Old Town 1133 Parkway 860	×
Pa	el Shannon aul and Paula	Sing for Young Lovers (DJ)	Philips 200-078WOL Scepter 512	VG VG	8	Lee Andrews Willows	I'm Sorry Pillow Church Bells May Ring	Melba 102	VG- M
	ocky Fellers.	Killer Joe (DJ - WOL)				Ronettes Crystals	Walking in the Rain (WOL) He's Sure Boy I Love (WOL)	Phillies 123 Philles 109	M
R	R. WORTHY, 1039 W.LIBERTY	, SANTA MARIA, CAL. 93454, 4 AGE AND INSURANCE EXTRA	5's MINIMUM BIDS WH	ntre 10	OTED,	Alley Cats B.B.Soxx & Blue Jeans	Puddin' n' Tain Why Do Lovers Break Each	Phillies 108 Phillies 110 Epic 5-9091	M M M
	overs	Darling It's Wonderful Under Blanket of Blue (Yel)	Lamp 2005 Atlantic 1025	VG+	10	Four Coins Flamingos	On Mother Dear Love Walked In	End 1055	M
5	ardinals piders	The Real Thing (Marcon)	Imperial 5305 Roulette 4010		5 3	Blue Bells Skyliners	Sold Heart to Junkman Since I Don't Have You	Newtown 5000 Calico 103	M
1	immy Nowen vory Joe Hunter	Warm Up To Me Baby Everytime I hear that Song	Atlantic 1151 Jackpot 313	G+ VG	3 5	Mollywood Persumders Rob Roys	Drums A-Go-Go Pizza Pie	Orig. Sound 50 Hammer 544	M
C	huck Rio & Originals erry Keller	C'est La Vie (WOL) Here Comes Summer	Kapp 277	VG	2	Five Keys Four Aces	Wisdom of a Fool (WOL) I Only Know I Love You	Capitol 15651 Decca 9-29909	VG-
C	. Lymon & Teenagers oasters	Out in the Cold Again Wake Me Shake Me	Gee 1036 Atco 6168	VG+	2		Bahama Mama Honey in the Born	Decca 9-30242 Decca 9-28691	VG+
J	ohnny & Hurricanes enquins	Red River Rock (marcon) Memories of Bl Monte	Warwick 121 Orig. Sounde 27	M M	4		If You Can Dream	Decca 9-29809 Decca 9-29476	K VG+
D	ave Baby Cortez pyder Turner	Happy Organ Stand By Me	Clock 1009 MGM 13617	VG+		Kalin Twins	Moody (WOL) (Dance with The)Guitar Man	Ducca 9-30911 RCA 47-8087	VG+ M
M	aurice Williams	Stay	Herald 552 Mercury 70819	M-		Duane Eddy Rluenotes	I Don't Know What It Is	Brooke 111 Dolton <54	VG+
H	latters ank Ballard	Finger Poppin Time (SOL-WOL)	King 5341 Blue Cat 102	AG+		Fleetwoods Duane Eddy	Last One to Know Because they're Young (WOL)	Jamie 1156 Red Pox 101	VG VG-
I	d Libs vory Joe Hunter	Since I met You Baby (SOL) Re I Cried a Tear	ed Atlantic 1111 Atlantic 2007	VG- VG+		Terry Lee Danny & Juniors	Hey Baby Hey Sugar Twistin U.S.A. (WOL)	Swan 4060 Lauric 3110	N VG
. 10	avern Baker eatles	She Loves You (SOL) Birds and the Bees	Swan 4152 Bra 3141	VG VG	2	Dion Chords	Runaround Sue Sh Boom	Cat 45-104	M
P	ewel Akens our Seasons	Big Girls Don't Cry Remember Then (WOL)	VeeJay 465 Old Town 1130	VG+		Belmonts Palisades	Tell Me Why Close your Eyes	Sabrina 500 Calico 113	VG+
E	arls'	mendinger than (mon)							

Jack Scott	Patsy	Top Rank 2075	м	CIRC THEFFENDO 1500 HORES A		
Billy May Orch. Fats Domino	High Noon Put Arms Around Me Honey	Capitol 10596 Imperial 2698	M M	ALL VG to M- NOTE MINIMUM	WE., BRONK, N.Y. 10460, 45 RPM - SPECIAL SUN AUCT BIDS ON CERTAIN RECORDS	ION -
Andy Williams David Rose	I Like Your Kind of Love Swinging Shepard Blues	Cadence 1323 MGM 12608	VG M	Jerry Lee Lewis EP	Great Ball of Fire + 3(pic sl)Sun EPA 107 Don't Be Cruel + 1 Sun EPA 108	5 5
Jonie James	How Important Can it Be My Love My Love	MGM 11919 MGM 11543	м	(pic sl)	Righ School Confidential + 3 Sun EPA 110	5
Frank Sinatra Paul and Paula	They Came to Cordura Hey Paula	Capitol 4284 Phillips 40084	M VG+	Johnny Cash	I Can't Help It + 3 (pic sl) Sun EFA 111 The Rock Island Line + 3 Sun EFA 112	5
Ray Morrissey Four Lads	House of Blue Lights Long John	Decca 9-29594 Columbia 40204	M		I Walk The Line + 3 Sun EPA 113 Guess Things Happen + 3 Sun EPA 114	5
● 000 10 10 10 10 10 10 10 10 10 10 10 10	Harmony Drown Little Dit	Columbia 40140 Columbia 40532	M	Carl Perkins Johnny Cash	Blue Suede Shoes + 3 " Sun EPA 115 Home of Blues + 3 " Sun SEP 116	15 5 5
Pour Lads	What Can I lose I HEard the Angels Singing	Columbia 40220 Columbia 40600	М	Johnny Cash Rufus Thomas Jr. (78 RPM)	So Doggone Lonesome + 3 " Sun SEP 117 Bear Cat Sun 181	
• with Frankie Laine Johnnie Ray	Paths of Paradise	Columbia 40435	И- М	Prisonaires Little Jr's Blue Flames	Just Walking in Rain Sun 186 Feeling Good' Sun 187	8 15
Eddie Fisher	Some Day Socon	Columbia 40695 BCA 6746	М	Prisonaires (78 RPM)	My God is Real Sun 189 Prisonaires Prayer Sun 191	6
Vic Damone	Here in my Heart I'm Walking Behind You	Mercury 5858 Mercury 70128 W.B. 5616	И	Little Jr's Blue Flames Billy "The Kid" Emerson	Mystery Train Sun 192 No Teasing Around (78 RPM) Sun 195	15
Eddie Heywood	You Were Only Pooling Virgin Isle Vamp	RCA 6956	VG M	Sammie Lewis (78 RPM)	Move Baby Move Sun 214 I Feel So Worried Sun 218	2 9 5
Guy Mitchell	Rock'a'billy Lord made a Peanut	Columbia 40877 Columbia 41075	м м-	Billy "The Kid" Emerson	I Peel So Worried Sun 218 Red Hot Sun 219	10 B
Rosemary Clooney	Hello Young Lovers Count your Blessings	Columbia 40723 Columbia 40370	М	Carl Perkins (78 RPM) Smokey Joe	Gone Gone Sun 224 Signifying Monkey Sun 228	5
BOB CHARBONEAU, 28434 WAVER	LY, ROSEVILLE, MI.48066 MIN.	BID \$.00 UNLESS O	THEOTISE	Maggie Sue Wimberly (78) Miller Sisters	Daydreams Come True Sun 229 There's No Right Way Sun 230	8
Apaches	STATED - ADD 250 POSTAGE Geronimo (Instrumental)	Mercury 72231	VG	Johnny Cash Billy Emerson	Folsom Prison Blues Sun 232 Little Fine Healthy Thing Sun 233	4
Teddy & Rough Riders Danny Zella	Tomahawk Sapphire	Tilt 778 Dial 100	VG- VG VG	Roscoe Gordon Slim Rhodes	Love for you Baby Flip 237 (Sun Subsid Bad Girl Sun 238	
Sabres Fend erse n	Bounty Hunter (Inst) Don't You ust Know It	Dial 102 Soma 1142	VG	Warren Smith Jack Earls	R&R Ruby (his first on Sun) Sun 239 Slow Down Sun 240	7
Tune Rockers Link Wray	Green Mosquito (inst) Black Widow	U.A. 139 Swan 4137	VG+	Johnny Cash Carl Perkins	I Walk The Line Sun 241 Boppin' the Blues Sun 243	12
Thundertones	Eumble "WOL Thundertones "	Cadence 1347 Comma 444	VG VG	Jean Chapel Billy Riley	Welcome to the Club Sun 244 Trouble Bound(his let on Sun)Sun 245	3 7
Revels Blue Echoes	Church Key * WOL Rebel Train *	Impact 1-imx Aderay 4156	VG+	Malcolm Yelvington Sonny Burgess	Rockin' with My Baby Sun 246	4 3
Jimmy Beck Wailers	Pipe Dreams * Beat Guitar *	Champion 1002 Golden Crest 591	VG+ VG+	Rhythm Rockers	Red Headed Woman Sun 247 Riddle Bop (real rocker) Sun 248	10
B. Bumble & Stingers Royal Rockers	Polly Woq *WOL Jet 11 *	Wax 13 Bee 1112	VG VG+	Carl Perkins Warren Smith	Dixie Fried Sun 249 Ubangi Stomp (real rocker) Sun 250	3
Fantasys Cruisers	No One but You Moon is yours	Guyden 2029 Finch 353	VG+ 2 VG 2	Barbara Pittman (78 RPM) 45 RPM	I Need a Man Sun 253 I Need a Man Sun 253	
Hi'Lites	4000 Miles Away (XOL) April in Paris	Jet 502 MasterCraft 100	VG 2 VG 2	Ray Harris Miller Sisters	Come on Little Mama(real rocker)Sun 254 Ten Cats Down Sun 255	12
Magnolias Nutmegs	Rip Van Winkle(Lg.Prt.) You Mean Everything	Herald 574 Liberty 55118	VG+ VG+ 2	Slim Rhodes Roscoe Gordon	Do What I Do Sun 256 Shoobie Oobie Sun 257	2
Spades Inspirations	Dry your Eyes (WOL) Kiss and a Vow	Janie 1212 Groove 0134	V0 V0+ 5	Johnny Cash Jerry Lee Lewis	Train of Love Sun 258 Crazy Arms (his 1st on Sun) Sun 259	8
Nitecaps Du Droppers	Give me Some Consideration	Groove 0104 (DJ) Ajax 173	VO 4 VO 3	Billy Riley Carl Perkins	Flying Saucers R&R Sun 260 Matchbox Sun 261	
Overtones Blendtones	Please Let Me Know Dear Diary The Very End	Success 101 Success 102	VG+ 2 VG+ 2	Ernie Chaffin Sonny Burgess	Feelin' Low Sun 262 Ain't got a Thing Sun 263	2
Casualtones B.B. King	Sweet Sixteen (black)	Kent 330	VG- VG-	Glenn Honeycutt Johnny Cash	I'll Be Around Sun 264 Don't Make Me Go Sun 266	
:	Good Man Gone Bad * Things are not the Same (B1)	Kent 346 Kent 351	VG VG	Jerry Lee Lewis Warren Smith	Whole lot of Shakin' Sun 267 Miss Froggie Sun 268	2
Hal Davis Eddie Burns	Without You (Grey) I Am Leaving (JVB PubRare)	Kent 375 Von 728		Wade and Dick Jim Williams	Bop Bop Baby Sun 269 Please don't Cry Over Me Sun 270	2
George Green Buddy DeVito	Brand New Rockin Chair (WOL) If Love Has Plown (Pop-Red)	1)Chance 3011	VG	Rudi Richardson Ray Harris	Fool's Hall of Pame (blk Grp) Sun 271 Greenback Dollar Sun 272	5
Robins Big Boy Groves	Framed (Label Worn) I Gotta New Car	Spark 107 Spark 114	G VG=	Mack Self Carl Perkins	Easy To Love Sun 273 That's Right Sun 274	
Big Mana Thorton Pee Wee Crayton	You Did Me Wrong (WOL-DJ) Baby Pat the Ploor	Bay Town 107 Hollywood 426	VG-	Ernie Chaffin Billy Riley	Laughin' and Jokin' Sun 275 Red Hot (real hot number) Sun 277	3
Lloyd Glenn Jimmy McCracklin	Sleigh Ride ooner or Latter	Hollywood 1021 Imperial 5982	VG VG	Tomny Blake Johnny Cash	Flat Foot Sam Sun 278 Home of the Blues Sun 279	-
Little Red Walter Andy Charls &Blues Kings	Aw Shucks Raby Love Come Back	LeSage 711 D 1061	VG+ VG	Jerry Lee Lewis Dick Penner	Great Balls of Fire Sun 280 Cindy Lou Sun 282	3
Peter Kim Spaniels	My Silent Prayer Goodnite Sweetheart	Web 1120 Yee-Jay 107	VG+ VG+ 5	Sonny Burgess Warren Smith	My Sucket's Got Hole in It Sun 285 I've Got Love if you Want It Sun 286	5 2
Tommy Burk & Counts Counts	Margies Farm(Rockabilly) All Nite (Label Tear-SOL)	Southern Art.2026 Key 15132	VG VG	Carl Perkins Jerry Lee Lewis	Glad all Over Sun 287	í
B. Hicks & Youngsters 3 Friends	Long long Time (Rockabilly) I'm Only a Boy (WOL)	Skyway 116 Lido 502	VG- VG	Billy Riley Rudy Grayzell	Baby Please Don't Go Sun 289	
Mickey & Sylvia J. Williams & Jokers	I'm so Glad Long Black Viel	Rainbow 316 Pic 1-105	VG VG	Sunrays	The Lonely Hours Sun 293	
T. Adrian & Bell Hope Boyd Bennett	I'm Aleavin' (WOL) My Boy Flat Top	TinPanAlley 151 King 1494	VG VG	Magel Priesman Jerry Lee Lowis	Memories of You Sun 294 High School Confidential Sun 296	-
Five Keys	Four Walls (lab tear) Nip Sip (DJ)	Capitol 3710 Coral 9-61502	VG VG+	Gene simmons Jerry Lee Lewis	Gene Simnons Sun 299 Lewis Boogie(dynamite flip) Sun 301	8
Diamonds Sierras Enchanters	Believe it when I See It There Goes (Short Vers)WOL	Goldine G4	VG-	Jerry Lee Lewis Sonny Burgess	Breakup Sun 303 Itchy (great instrumental) Sun 304	3
Hen Gates	Loose/Flas (Boogie) Inst. Strangers when We Meet	Treat 503 Decca 9-31106	VG-	Roscoe Gordon Jimmy Isle	Sally Jo Sun 305 I've Been Waiting Sun 306	
Sabres Romancers	Take My Heart Manana (SOL)	Linda 123 Capitol 1602	VG VG	Ernie Chaffin Johnny Cash	Nothing Can Change My Love Sun 307 It's Just About Time Sun 309	
Peggy Lee Eddie Cleanhead Vinson	Kidney Stew	Bethlehem 11097 Parkway 5001	VG- M- Min 3	Vernon Taylor Jerry Lee Lewis	Breeze Sun 310 I'll Sail My Ship Alone Sun 312	127
Chubby Checker EP Chuck Willis	Mess Around + 3 (33 RPM) Ring Dang Doo (LS)	Okeh 7062	VG-	Billy Riley Warren Smith	Down by the Riverside Sun 313 Sweet Sweet Girl Sun 314	
Du Droppers G. Young & Youngsters	Whatever You're Doin' (DJ) Machanic from Hamtranck	RCA 47-5425 Pacesetter 4002	M-	Onie Wheeler Johnny Cash	Jump Rite out of Jukebox Sun 315 Luther played the Boogie Sun 316	
	, STATEN ISLAND, N.Y. 10306,		DES_MONEY	Jerry Lee Lewis Little Milton (78 RPM)	Big Blond Baby Sun 317 Beggin' my Daby Sun 194	2
	ORDERS UNLY	Ace 534	\$10	Jimmy Isle Ernie Chaffin	Time will Tell Sun 318 Don't ever Leave Me Sun 320	
Supremes Champions	Just for You and I I'm so Blue	Ace 541	10	Billy Riley Alton and Jimmy	Got the Water Boiling Sun 322 Have Paith in my Love Sun 323	
Silhouettes Huey Smith and Group	I Sold My Heart to Junkman Dearest Darling	Ace 571 Ace 650	10	Jerry Lee Lewis Vernon Taylor	Let's Talk about Us Sun 324 Sweet and Easy to Love Sun 325	
Ascots Magnetics	Perfect Love Where are You	Allrite 620 Apex 7760	3 3	Jerry McGill Jonny Powers	Make Sweet Love Sun 326 With Your Love (one of best) Sun 327	4
Sheppards Gladiolas	Just Like You Coming Home to You I Sold My Heart to Junkman	Excello 2110	10	Sherry Crane Will Mercer	Willie Willie (Worst on Sun) Sun 328 You're Just my Kind Sun 329	
Silhouettes Gay Knights	Angel	Per SUL	10	Jerry lee Lewis Johnny Cash	Little Queenie Sun 330	
Tic Tocs Pyramids	True by You Ankle Bracelet	Rush 1042 Shell 711	5	Jinny Isle Rayburn Anthony	Goodby Little Darlin Sun 331 What a Life Sun 332 Alice Blue Gown Sun 333	1
Invictors	This Thing Called Love	. * * * * * * * * * *		Johnny Cash Trace Pendarvis	Straight A's in Love Sun 334 Thousand Guitars(instru) Sun 335	3
MIKE REDMOND, 12 HAMPTON S Various Artists	T., HAUPPAUGE, N.Y. 11787- Al Jackpot of Hits	"polio 490	M	Mack Owen Jerry Lee Lewis	Walkin' and Talkin' (DJ) Sun 336	
Drifters Cordials	Clyde McPhatter and (Pinwh Blue Eyed Soul (acappella)	Catamount 902	M	Rayburn Anthony Bill Johnson	Baby Baby Bye Bye Sun 337 There's no Temorrow Sun 338 Bobaloo Sun 340	
Ink Spots	The Ink Spots Second Album of Hits	Coronet 101 Coronet 105	M-	Bobbie Jean Johnny Cash	We Burned the Bridges Sun 342 Story of Broken Heart Sun 343	
Flairs Del Vikings	The Flairs (Mono) and Sonnets *	Crown 5356 Crown 5368	M-	Jerry Lee Lewis Tracy Pendarvis	Hang Up My R&R Shoes Sun 344 Is It Me Sun 345	2
Delta Rhythm Boys Various Artists	Delta Rhythm Boys Teepage Party (red)	Elektra 138 Gee 702	NG VG	Bill Strength Johnny Cash	Guess I'd Better Go 5un 346 Mean Eyed Cat Bun 347	-
Midnighters	Treasure Chest-Musty Dusti- Greatest Juke Box Hits-Ste	es Fortune 8011 reo King 541	M-	Lance Roberts	Mean Eyed Cat (DJ) Sun 347 Good Guy Always Wins (DJ) Sun 348	
Five Royales	Dedicated to You Vs. Harptones	King 580 Musicnote 8001	M	Toni Rossini	I Gotta Know Sun 349	
Paragons Pive Satins El Dorados			M	Ira Jay II Jerry Lee Lewis Bobby Sheridan	You Don't Love Ma Sun 351 Love Made a Fool of Me Sun 352 Sad News (WOL-DJ) Sun 354	
DEAN CHAPMAN, 27 CORAL CHE	SCENT, WINNIPES, MANIFORM H2.	J, 1V6, CANADA - AL	L ORIG. M	Johnny Cash Jerry Lee Lewis	Oh Lonesome Me Sun 355 What'd I Say Sun 356	
LP'S WITH ORIG. SLEEVES, B Eddy Cochran			\$4.50	George Klein	U.T. Party Part I Sun 358 Belle of the Swanee Sun 359	
Dick Dale & Deltones Duane Eddy	Eddy Cochran-slt.dam.to ed Surfers' Choice Have Twangy Guitar (dam.1	edge SendlJamie 300	3.50 8.00	Tracy Pendarvis Wade Cagle Anita Wood	Groovy Train Sun 360 I'll Wait Forever Sun 361	
Property Bene	Fabulous Style-slt.dam.to	Ouality V-1756	5.00	Harold Dorman	I'il Wait Forever Sun 362 I'il Stick by You Sun 362 It Won't Happen with Me Sun 364	
John Lee Hooker Jimmy Reed	Is He Greatest Blues Singe Plays 12 string Guitar(ins	r7 VeeJay 8502 t) VeeJay 1073	4.50	Jerry Lee Levis Shirley Sisk	I Forgot to Remember Sun 365	
Stacattos (Canadian rel) D.C.Thomas & Shays	Initially A Go Go (Pre Blood, Sweat #	CADITOL DISS	4.00	Toni Rossini Jerry Lee Lowis	Mell I Ask Ya Save the Last Dance For Me Sun 366 Since I Met You Sun 368	
D.C.Thomas & Shaya" Ventures	not released in U.S. Walk Don't Run (WOL) Dam. on	edges Dolton 2003	3.50 4.00	Don Hosea Harold Dorman	Since I Met You Sun 356 Uncle Jonah's Place Sun 370 Ronnie B Sun 371	
Wailers	Fabulous (Tall Cool one, etc.	Chess 1449	5.00 4.00	Jerry Lee Lewis Rayburn Anthony	Big Dream (DJ) Sun 373 I've Been Twistin' Sun 374	
Muddy Maters	At Newport 1960			Jerry Lee Lewis	with partition and the	

		2 cercane			Together Again (Cover-VC-)	ABC 599	м
Harold Borman Toni Rossini		Sun 37. Sun 378	24	Dion and Belmonts Bob Dylan	Bob Dylan (his first) stereo	Columbia 8579 Warn, Bros, 8545	VG+ VG=
Jerry Lee Lewis	Sweet Little Sixteen	Sun 379 Sun 380		Everly Brothers Lonnie Mack	A Date With Wham of that Memphis Man	Fraternity 1014 Bluesway 6028	VG VG+
Toni Rossini Four Upsetters	Crazy Arns	Sun 381 Sun 382		B.McGhee & S. Terry Elvis Presley	Long Way From Home(stereo) Xmas Album (Book cover)	RCA 1035	G+
Jerry Lee Lewis	Teenage Letter	Sun 384		Ronettes	For LP Fans Only(Cov-G-) Featuring Veronica(stereo)	RCA 1990 Philles 4006	VG+
Pour Upsetters Toni Rossini	Nobody	Sun 386 Sun 387		Sam The Sham & Pharoahs Supremes	Their Second Album(Cov.G+) Where Did Our Love Go(stere	MGM 4314 o)Motown 621	VG+ VG+
Billy Adams	Got my Mojo Working	Sun 389 Sun 390					M-
Billy Yates Billy Adams	Trouble in my Mind	Sun 391 Sun 392		Dionne Warwick	Dionne Warwick Story(2 LP-s		
Johnny Cash Smokey Joe	Signifying Monkey	Sun 393 (probable re Sun 394	e-iss#228	RICHARD A. LATTANZI, P.O.900 ORIGINAL LABBLS - PLUS 50	X 3672,NEW YORK AVE.,ARLINGT O POSTACE & HANDLING - LP'S		
Billy Adams Randy and Radiants	Reconsider Baby Mountain's High	Sun 395		Billy Ward Howlin' Wolf	And The Dominoes Moanin' in Moonlight (black)	Decca 0621	VG/VG-
Jerry Lee Lewis Gorgeous Bill Yates	Too Late to Right My Wrong	Sun 396 Sun 397		Joe Houston	R&R's All Night Long Fabulous(Color Pics Inserts	Crown 5006	VG+
Randy and Radiants Bill Yates	My Way of Thinking Big Big World	5un 398 5un 399		Pabian Prankie Avalon	The Young (Pink)	Chancellor 5002 Laurie 1002	VG+
Jesters	My Babe Open the Door Richard	Sun 400 Sun 401		Dion and The Belmonts Elvis	Presenting (Gold) Elvis (1956)	BCA 1382	VG+ VG+
Billy Adams Dame Stinit	Don't Knock What You Don't No You For Me	Sun 402 Sun 404		Coasters Little Eva	One by One (stereo) Locomotion	Atco 33123 Dimension 6000	VG+
Climates Dane Stinit	That Muddy old River	9un 405		Ella Mae Morse (10" LP)	Barrel House Boogie &Blues		
			TED	Clovers	One Mint Julep (yellow) (SOL She's a W-O-M-A-N (Maroon)	Atco 6060 (WOL)	VG VG
ALAN C. LUNGSTRUM, 1209 NEI Rinky Dinks	F AVE., WEST COVINA, CAL. 917 Early In the Morning	AECO 6121	A19.1 W	Jimmy Griffin Danny Overbea	STOP	Apex 7751	VO+
Gene Vincent	Be Bop A Lula I Got a Baby	Capitol 3450 Capitol 3874	VG+ 2 M 4	Larry Kirby Vinnie Rome	Sweet Shop (DJ)Rockabilly) Crazy Maisie (SOL-DJ)	Apollo 526 Apt 25035	VG+
•	Baby Blue	Capitol 3959 Capitol 4525	M 4 M- 3	Ann Cole Gene Vincent	I've Got Nothin'Working Now Dance to the Bop	Capitol 3839	VG+
Jack Scott	If You Want My Lovin' A Little Feeling(pic slv)	Capitol 4554 Chancellor 1116	M 2 VG+ 2	Bill Smith Combo	Lotta Lovin' Heartbreak Hotel (WOL)	Capitol 3763 Chess 1773	VG VG
Johnny Burnette Carl Perkins	The Giant Pink Pedal Pushers	Col. 4-41131	VG+ 3 M 5	Ken Kash Kwintet	Vicious Vodka	Chess 1699 Chess 1629	VG+ VG
Heartbeats Fats Domino	500 Miles to Go f'm Walkin' (pic slv)	Gee 1047 Imperial 5428	VG+ 3	Moonglows Willie Mabon	See Saw (Silver Top) Knock on Wood " " (WOL) Count Every Star (1% LT)	Chess 1627 Coed 503	VG VIC-
Ricky Nelson	Be Bop Baby Believe What You Say(pic)	Imperial 5463 Imperial 5503	M 3	Rivieras Crickets	Oh Boy (Blk.Eng Press)WOL	Coral 72298 Cotton 1003	VG M
:	Poor Little Fool	Imperial 5528 Imperial 5545	VG+	Bobby Gregg Ebb Tones	The Jam Baby (Purple-SOL)	Crest 1024	VG= VG=
	I Got a Feeling (pic) Just a Little Too Much(pic) Jeannie Jeannie Jeannie	Imperial 5595 Liberty 55123	M- 3 Vn+ 3	Louis Jordan Jody Reynolds	Slow Down Daisy Mae (Rockabilly)	Decca 28088 Demon 1509	VG
Eddie Cochran	Sugarie Pie	Liberty 55278	VG+ 3 M 4	Nervous Norvus Earl Nelson	Transfusion (Marcon) Come On (DJ)	Dot 15470 Ebb 164	M.
Dorsey Burnette	Stockin's 'n Shoes + 3(impo: Lucy Parlin'	Merri 200	VG+ 3 M 2	Pive Satins	In Still of Night (Red-WOL) Work With Me Annie +3	Ember 1005 Federal 333	VG VG
Crescendos Elvis Presley	Oh Julie Mystery Train	Nasco 6005 RCA 47-6357	VG+ 7	Robin Paul	Your Cold Cold Heart (DJ-MOI)Flip 341 (rocka)	VG M-
	Blue Moon of Kentucky Milkcow Blues Boogie	RCA 47-6380 RCA 47-6382	VG+ 7	Four Troys Willie Walker	In the Moonlight (DJ) Three Hundred & Sixty Pive	(n.t) Prandom 109 (50L)	M= VG+
3	My Baby Left Me	BCA 47-6540 BCA 47-6604	VG+ 3 VG+ 6	Rod Bernard Julian Barnett & Group	Who's Gonna Rock My Baby (WC Don't Walk Away	Herald 519	VG+
:	Too Much	RCA 47-6900 RCA 47-6970	M- 5 M 7	Texans(Burnette Bros.)	Bloody River The Fool	Infinity 001 Jubilee 5252	VG VG
:	All Shook Up Teddy Bear	RCA 47-7000	VG+ 7 VG+ 5	Gallahads Hal Hoppers	Mother of Pearl (WOL)	KEM 2734 King 5234 (rockabil	VG+
:	I Beg of You " I Got Stung	RCA 47-7150 RCA 47-7410	м з	Trini Lopez	Don't Let Your Sweet Love Here Comes Sally	King 5198 "	VG
	I Need Your Love Tonite aig Hunk o' Love (Pic)	RCA 47-7506 RCA 47-7600	VG+ 3 VG+ 5	H. Ballard & Midnighters	Nobody Loves Me(lt.scuffs) Rain Down Tears	King 5284 * King 5215	VG+
•	It's Now or Never Surrender	RCA 47-7777 BCA 47-7850	VG+ 2 M 2	B. Ward & Dominoes	Finger Poppin' Time Sixty Minute Man	King 5341 King 5322	M-
9	His Latest Flame (Pic)	RCA 47-7908 RCA 47-7992	M- 4 M- 3	Five Royales	Dedicated To One I Love Gold Dust (Texas label-rocks	King 5453	M- VG
:	Good Luck Charm She's Not You	RCA 47-8041	M- 3 M- 3	Jerry Bryan Billy Marner	Feel Good (DJ)	Lawn 244	VG M-
* Elvis Presley	One Broken Heart for Sale Devil in Disquise	RCA 47-8134(pic) RCA 47-8188	M- 2	Johnny Burnette Chuck-a-Lucks	Patrick Henry (rockabilly) Disc Jockey Pever (SOL)Tex.	lab.LIN 5014	VG+ VG+
	Bossa Nova Baby (pic)	RCA 47-8243 RCA 47-8440	M- 3	Coasters	Tutti Frutti +3 (Eng Press)	London 7021	VO+
-	(Such an) Basy Question Blue Christmas	RCA 47-8585 RCA 447-0720	VG+ 3	Dell Vikings Buchanan & Goodman	Come go With Ma (Germ.press) Flying Saucer (WOL)	Luniverse 101	VG+
(double EP)	Elvis Presley	RCA EPB-1254 RCA EP 992	VG 20 VG+ 4	Blue Jays	Tree Tall Len (Misprint-WOL) Stay Right with the Beat	Milestone 2009 Moon 115	VG-
EP EP	Elvis Vol. I Follow that Dream	RCA EP 4368	VO+ 3	Tommy Ducan Bobby Chandler J. Williams & Jokers	If You Loved Me	0.J. 1006	VG K-
Ted Newman	Viva Las Vegas Plaything	RCA EP 4382 Rev 3505	VG+ 2	J. Williams & Jokers Joe Barry	Long Black Veil (Rockabilly Why Did you Say Goodbye (80)	L)Princess 4005	VG VG
Jerry Lee Lewis Roy Orbison	I'm On Fire	Smash 1886 Sun 242	M- 3 M 2	Four Lovers Elvis Presley	Girl in my Dreams Love Me Tender	RCA 6518 RCA 6643	H-
Carl Perkins	Boppin' The Blues You're My One & Only Love	Sun. 243 Verve 10070	VG+ 2 VG+ 3		Hearthreak Hotel Mystery Train	RCA 6420 RCA 6357	VG-
Ricky Nelson Gene Vincent LP	Memorial Album (Import=28 sc	is)Capitol 81001/2 Coral 757504	M 10 M 5	Delta Rhythm Boys	Dry Bones (Blue-Green)	RCA 2826) RCA 2827	VG VG
Buddy Holly LF Carl Perkins + 3 LF	Giant Tennesses	Design 611 Liberty 3220	M 6		Take The "A" Train (Blu-Grn St. Jouis Blues Baby Don't Tease Me (MOL)	RCA 2828 Rock'n 1012	VG-
Eddie Cochran LP Elvis Presley LP	Never to be Forgotten For LP Pans Only[Orig.Mono]	RCA Victor 1990	VG+ 8 VG+ 6	Van McCoy Eddic Cooley	Princilla	Royal Roose 621	M VG+
Eddie Cochran LP	GI Blues Cherished Memories(import)	RCA Victor 2256 Sunset 50289	M 8	Jimmy Bowen (rockabilly) Wyonie Harris	I'm Sticking With You(WHee Bloodshot Eyes	Roulette 4291	VG VG+
Johnny & Hurricanes LP	Red River Rock	Warwick 2007	** * * *	Buddy Knox (rockabilly) Jacks	Swingin' Daddy(red) Let's Make Up(black)	Roulette 4042 RPM 467	VG
BOB FELL, 733 W. PARK, LOS	NG HEACH, N.Y. 11561-45'8-POST	INS. ADDED TO W	INNINGS	Little Richard EP Clifton Chemier	Ready Teddy +3 (lines-WOL) Boppin' The Rock	Specialty 401 Specialty 552	VG+ VG
Bobby Adams Lee Andrews	Don't Be Sorry I Wonder (XOL-2% LT)	Pet 803 Casino 110	VG	Noblemen		USA 1003 VeeJay 306	VG VG+
Beatles Boyd Bennett	Sie Lieht Dich My Boy Flat Top	Swan 4182 King 1494	VG- VG	Ravels Johnny Dane	Lonely One (Script-DJ-SOL) Hey Little Girl Cool it Baby (Scuffs)		VG+ VG
Chuck Berry Buchanan & Apcel	Maybellene (silver top) The Creature	Chesa 1604 Flying Saucer 501 Falcon 1013	VG+	Treniers Trini Lopez (rockabilly)	Right To Rock (MOL-1st)	Volk 101	VG
Jerry Butler	For Your Precious Love	Falcon 1013 Gotham 7304	VG-	JOSE LOPEZ, 25 POST AVE., 2-	S, NEW YORK, NEW YORK 10034, OR POST. & INSMONEY ORDERS	MINIMUM BIDS NOTED-	ADD 50¢
Capris Castelles	God Only Knows (Red-RI) My Girl Awaits He(2) Yellow Summertime Blues	Grand 101 Liberty 55144	VG+	FOR ORDERS UNDER \$10.00 Po	Plana		
Eddie Cochran	C'Mon Everybody Hear Them Bells	Liberty 55166 Decca 30031	VG M	Teddy Randazzo Hector Rivera	Journey to Love At the Party	ABC 352 Barry 101	M- 5 M 10 M 10
Bobby Parin Deltairs	Lullaby of the Bells (DJ-XO)) Ivy 101	VG- VG	Platters Kirby Stone Four	Paffactions	Mercury 20481 Columbia 1356	M~ 6
Desires Fats Domino	Let It Please be You I Hear you Knocking	Hull 730 Imperial 5796	VG-	Floyd Robinson	Rirby Stone Touch Floyd Robinson Ridin' High With	RCA 2162	M- 8 M- 20
Eagles Earls	Let It Please be You I Hear you Knocking Tryin' to Get To You (Pink) Lookin' for my Baby	Rome 102	VG+ VG	Sabres Johnny & Hurricanes	Big Sound of	Big Top 12-1302 Big Top 12-1303 Atco 33-103	VG+ 12
•	Lockin' for my Baby Life is But a Dream Love Call	Lena 1001	WG+	Del Shannon Various Artists	Runaway Rockin Together	Atco 33-103	M 15 M 15 M 10
Ebonairs Enchanters	We Make Mistakes Faithful to Me	Sharp 105 Invincible 1177	M VG+	Innocents	Innocently Yours Berald the Beat	Indigo 503 Herald 0110	W 12
Fabulous Chimes Fiestas	Good Nave	01d Town 1074	H VG+	Jimmy Ricks Globe Trotters (78 RPM	Jimmy Ricks	Signature SM 1032 King 1210	M- 4
Five Royales Buddy Holly EP	Don't Give No More Than Brown Eyed Handsome Man +3	Coral 81139	M VG-	Red River Dave Cornell Gunter & Ermines (7	James Dean (Greatest of All 8) True Love	Loma 701	M 4
Swd Lawrence	Come On & Love Me (DJ) Answer to Plying Saucer	Apt. 25013 Commic 1001	VG	Robins	Merry-Go-Rock Smokey Joe's Cafe	Whippet 201 Atco 6059	M 5
Little David and Har; - F. Lymon & Teenagers	I Won't Cry	Savoy 1178 Gee 1032	×-	Robins Ravens		Jubiles 5217	M- 5 VG 3
Magnificents Mellows	Up on the Mt. (Sm spot on 1) Smoke from Your Cigarette (y)Jay Dee 797	M-	Eileen Barton	on Chapel Nill If I Knew You Were Coming	TROO CALTRODUTA OF	114-45RPM
Jimmy Morris Elvis Presley	Dear Angels Above (1%LT) Tryin' To Get To You	Bat on 214 RCA 6639	H-	PLATTER PALACE RECORDS, 30	61 SAN BRUNG AVE., SAN FRANC MINIMUM BIDS NOTED		
P.Revere & Raiders	Like Long Hair	Gardena 116 Swingin 623	VG M	Cellos Tommy Ridgley	Julcy Crocodile	Apollo 515 Atlantic 1039	VG 2.50 VG+ 3
Rochell & Candles Rockin' Chairs	Once Upon a Time Please Mary Lou Mother's Little Helper(Pic.	Recorte 404	M- VG+	LaVerne Baker Chuck Willis	Jim Dandy Don't Hang Up My R&R Shoes	Atlantic 1116 Atlantic 1179	M- 4.50 VG+ 3
Rolling Stones Fechniques	Hey Little Girl	Roulette 4030	M-	Jimmy Ricks	Trouble in Mind	Atlantic 2246 Checker 804	VG+ 3 VG+ 3
Three Chuckles	Runaround Why do I Love You So	X 0066 Cadence 1372	WG-	Lowell Pulson Vibrations Sonny Boy Williamson	Reconsider Baby Wallflower	Checker 969 Checker 1134	VG+ 3 VG+ 3
Johnny Tillotson Tunedrop	Rosie Lee (shadow prt) Midnight Cannonball (yellow	One 5003 Atlantic 1069	M-	Duprees	Bring it on Home Around the Corner	Columbia 43336	M 4.50
Joe Turne. Velours	Can I Come Over Toniunt	Ro-cal 1002	VG VG	Lenny Welch Slim Harpo	Since I FEll for You Scratch my Back	Columbia 44007 Excello 2273	M- 4.50 VG+ 3
Versatiles Whispers	Lundee Dundee Fool Heart (RI)	Gotham 7-309	м	U.S. Bonds Diamonds	Give me One More Chance The Stroll	Legrand 1005 Mercury 71242	VG 3 VG 2.50
ALBUMS - ALL WITH ORIGINA H. Ballard & Midnighters	Jumpin'	King 793 Vee Jay 1062	VG+ VG-	Dovells Elvis Presley	Bristol Stomp	Parkway 627 RCA 6383	VG+ 3 VG+ 3
Beatles	Introducing The Beatles *65 Beatles VI	Capitol 2228	VG- VG+		I'm Left, You're Right Love Me Tender I Got Stung	RCA 6643 RCA 7410	M- 4.50 M- 4.50
Bean Brownells	Beatles VI Introducing	Capitol 2358 Autumn 103	VG	Frankie Lymon	My Girl	Roulette 4026 Specialty 338	VG+ 3 VG 2.50
Beau Brummels Dick Dale & Deltones	Introducing Checkered Plag (stereo) Things and Other Things	Capitol 2002 Atoo 146	M- M-	Joe Liggins Lloyd Price	Honeydripper Lawdy Miss Clawdy	Specialty 428	M- 6
Bobby Darin							

Beatles	She Loves You		1216123				
Willie Mabon	That's no Big Thing	Swan 4152 USA 735	VG+ 3 VG 2.5	Kings Ann Cole	Long Lonely Nights I've Got Nothing Working !	Raton 245	4
PAUL GRENYO, 10 LAUREL CI	NCLE, PEASE AFB. N.H. 03801			Gar Bacon Fidelitys	I-I-0-0	Baton 248	4
Crystals Cardinals	I Love My Baby (WOL) Off Shore	Aladdin 3355	VG		The Things I Love(Sample) My Greatest Thrill	Baton 252 Baton 261	
•	The End of the Story " (SC	Atlantic 1090 OL) Atlantic 1101	VG VG	Jive Five Angels	What Time Is It That's All I Ask of You	Beltone 2024 Caprice 112	
Vibraharps Howling Wolf	Cosy with Rosie " I'll Be Around/44 "	Beech 713 Chess 1584	VG-	Cahnps Rene & Ray	Kahlua (DJ) Queen of my Heart	Challenge 1131	
Enchanters	What a Minute Baby " There Goes "	Coral 61756	VG-	Little Junior Parker	Sometimes	Donna 1360 Duke 301	
Robins	I Made A Vow (Blue) * (SC	Coral 61832 DL) Crown 106	VG-	Bobby "Blue" Bland Little Junior Parker	Wishing Well Blue Letter	Duke 303 Duka 309	
Four Fellows	Soldier Boy I Sit in My Window	Clory 234	VG	•	Dangerous Woman	Duka 315	
Leaders	Nobody Loves Me .	Glory 244 Glory 239	VG+	Bobby Lee Trammell	You're on my Mind You Mostest Girl	Duke 317 Fabor 127	5
Capris	Nobody Loves Me Can't Help Loving That Gi God Only Knows (Yellow)WO	rl of MineGlory 243(WL) VG	G.Torrance & Caribbeans F. Lymon & Teenagers (EP)	Too Soon Go Romantic	Galliant 1003	4
	It's a Miracle	Gotham 7308	VG	· · · · · · · · · · · · · · · · · · ·	I'm not a Juvenile Delingu	Gee 602 ent Gee 1026	5
Spiders (BLUE SCRIPT)	My Weakness I Didn't Want to Do it("&	20th Cent. 1201 SOL)Imperial 5265	VG G+	Mello Tones	Paper Castles Rosie Lee	Gee 1032 Gee 1037	
(Red Script)		Imperial 5280 Imperial 5291	G+	J. Barnes /Gibraltare V. Martin & Tarriers	Be Careful with My Love	Gibraltar 102	4
Emanons		Joz 801	M-	Tarriers	Cindy oh Cindy Banana Boat Song	Glory 247	
Chips Orioles	Rubber Biscuit Bad Little Girl (SOL)	Joz 803 Jubilee 5115	N- VG-	Linda Laurie	Banana Boat Song Ambrose (Part Five) Forever Ambrose	Glory 249 Clory 290	
Joe Therrien Jr. Honey Boys	Come Back to Me Darling (W Vippity Vop (WOL)	OL)Lido 505	VG	Jimny Stone	Found/Mine	Glory 294 Gone 5001	4
Silva-Tones	Roses are Blooming (WOL-SO	Modern 980 L) Monarch 5281	VG+ VG+	Raindrops C. Brown & 3 Slazers	Without Love Love Love Merry Christmas Baby	Hamilton 50021	
Velours Sunsets	Can I Come Over Tonight Lydia (DJ & WOL)	Onyx 512 Petal 1040	M- VG+	Lovers	Darling It's Wonderful	Hollywood 1021 Lamp 2005	
Valentines 4 Pharoahs	Lydia (DJ & WOL) I'll Never Let You Go (WOL) Rama 201	VG+	H. Barrett & Victors B. Lawrence/Dickie Doo(Gr	Pungus Among Us p) Come My Little Baby	Madison 164 Mark-X 7005	
Playboys	Give Me Your Love(White)* One Question (Yellow) *	Pansom 101 Tetra 4447	M- VG-	Pearls Lydells	Ugly Pace	On the Square 320	4
Beatles	Fan club Xmas Lp		VG	Hollywood Argyles	There Goes The Boy (DJ) You Been Torturi J Me	Parkway 897	
DUSTY DISCS, P.O. BOX 174, RA	Y RIDGE STATION, BROOKLYN, N.	.Y. 11220. MAKE ALL CI	DECNS	Chuck Darty Bob Oakes/Sultans	My Steady Gi. Church Bells May Ring	Paxley 752 Rama 229	
Bobby Scott	500 FOR POST. & INS.ON ORDER: Chain Gang	ABC 9658	M- 4	Crowns Sarls	Kiss and Make Up	Regent 7502 RnB 6901	6
Charles Brown Tommy Ridgeley	Confidential	Aladdin 3342	M- 5	Duponts	Life is But a Dream Screamin' Ball	Rone 101 Roulette 4060	
Jackie Wilson	Jam Up (WOL) Root Petite	Atlantic 1039 Brunswick 55024	VG+ 6	Bo Diddley Eddie Cooley/Dimples	Bonnenere	Royal Roost 608	
Stan Freberg Ployd Dixon	Wun'erful Wun'erful Ney Bartender	Capitol 3815	M- 4	Emitt Slay Trio (Vocal)	Priscilla I've Learned my Lesson	Royal Roost 621 Savoy 892	3
Bo Diddley	1'm a Man	Cat 114 Checker 814	M- 5 M- 5	Carols Dolly Cooper	Fifty Million women Alley Cat	Savoy 896	12
Bobby Tuggle Bobby Charles	The \$64,000 Question Why Did you Leave	Checker 823 Chess 1617	M- 6 M- 5	Luther Bond/Emeralds Hot Shots	Starlight Starbright	Savoy 898 Savoy 1131 (SLT LAB	FADES
Al Hibbler Nervous Norvus	After Lites Go Down Low	Decca 29982	H- 4	Jive Bombers	Blue Nights Bad Boy	Savoy 1136 Savoy 1508	
Smiley Lewis	Transfusion Shane Shane Shane	Dot 15470 Imperial 5418	M 7 VG+ 4	Three Playmates Rufus (Mr. Soul) Beacham	(Do-oo Do-oo) 1 Dreamed	Savoy 1537	
Little Willie John Lonnie Donegan Skiffle Grp	All Around the World Rock Island Line	King 4818 London 1650	M- 4	Montclairs	No Man is King Wait for me	Scepter 1214 Sunburst 106	
Buchanan & Goodman	Plying Saucer	Luniverse 101	M- 4 M- 7	Harptones Billy Bland	My Memories of You Chicken in Basket	Tip Top 401	6
Sam (The Man) Taylor Elvis Presley	Red Sails in the Sunset Good Rockin' Tonight	MGM 11977 RCA 6381	WG+ 5 M- 15	Robert Williams/Groovers Pals	Loud Mufflers	Tip Top 708 Tip Top 730	
	Good Rockin' Tonight	RCA 6381	VG- 6	Lateers	Summer is Here Kickin' Kangeroo	Turf 1000 World Artists 1000	10
•	I'll Never Let You Go Treat Me Nice (Pic Cov	RCA 6638 7) RCA 7035 RCA 7506	M 10 VG 10	ALAN SHUTSO 144-25 DODGES	Kickin' Kangeroo	**********	
2	Fool Such as I	RCA 7506 RCA 7600	VG+ 8	ALL MINT EXCEPT AS NOTE	TELT AVENUE, FLOSHING, NEW YORK (ST) - STEREO	11354- FIXED PRICE	LP'S-
	Can't Help Falling	RCA 796B	M- 6 M- 4	Shep & Limelights Huey "Piano" Smith & Clown		Hull 1001	25
(pic cov)	Ain't That Loving you Baby Perfect for Parties (Pic Co	RCA 8440	M- 4 M+ 35	James Dean Story Dion	(Great Cover)	Ace 1015 Coral 57099	25 25
(pic cov)	Perfect for Parties(no cov) RCA-SPA7-37	VC+15	Paul Anka	Alone Sig 15 - Vol. III	laurie 2004 ABC 409	20
· (pre cov)	By Request (Compact 33 Doub All Shook Up (White Can.DJ) RCA 6870	M- 35 M- B	Four Tunes	It's Xmas Everywhere (ST) 12 X 4	ABC 360	20
	All Shook Up (White Can.DJ Hard Headed Woman" One Night	RCA 7280 RCA 7410	M- 8 M- 7	Barry Mann	Who Put the Bomp	Jubilee 1039 ABC 399	15
Bobolinks (DJ)	I Just Want To Be Elvis			Freddy Cannon	Just a Dream The Explosive (All Nits)	Ace 1001 Swan 502	18 15 15
Wanderers	Presley's Sergeant Hey Mr. Presley	Key 573 Fortune 200	VG+10 M 5	Beach Boys	The Explosive (All Mits) Surfin' USA (Orig.) Little Deuce Coupe (Orig.)	Capitol T1890	12
Complete Set of Elvis Pres. Beatles	ley Subble Gum Pic Cards (66 Ain't She Sweet	cards in color) Atco 6308	M 50 M 5	Paul Evans	Fabulous Teens	Capitol T1998 Guaranteed 1000	12
Teen Bugs	Yes You Can Hold My Hand	Blue River 208	M 7	Ronny & Daytonas Rob Orbison	G.T.O. In Dreams	Mala 4001	12
Deatles (With Cover) EP Veronica Lee & Moniques	Four by Four Ringo did It	Capitol 5365 Centaur 106	M 20	Chubby Checker Buddy Holly	Biggest Hits (Book Cov/w.pic	Monument 8003 s)Parkway 8022	10
Livers Peppers	Beatle Time (DJ)	Constellation 118	м 6	Freddy Cannon	Bolly in the Hills (ST) Happy Shades of Blue	Coral 757463 Swan 504	12
Chipmunks (EP)	Beatle Walk Sing Beatles Hits(6 songs)	Portune 861 Liberty Little EP7	M 5 388M10	Dixie Cups Jay & Americans	Chapel of Love Sands of Time (St)	Red Bird-20-100 UA 6671	10
Saxtons D. King & Royal Knights	The Beatle Dance The Beatle Walk(DJ)	Regina 305 Tela 1004	M 5	Chiffons	Sweet Talkin Guy	Laurie 2036	8
Penale Beatles	I Don't Want To Cry (DJ)	20th Cent. 531	M 10	Bubber Johnson Brenda & Tabulations	Come Home Dry your Kyes	King 569 Dienn 2000	12
Four Seasons Ed Rudy	My Mother's Eyes American Tour With-Radio P	VeeJay 719 ullsbeat News LP #3	M 5 M 20	Screamin' Jay Hawkins Olympics	I Put a Spell on You (ST)	Epic 26457	8
Buddy Holly LP Little Richard	Reminiscing	Coral 57426	M 25	# 35 3 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5	Dancy by Lite of Moon Party Time	Arvee 424 Arvee 429	10
Elvis Presley	Baby Let's Play House	Sun 217 M-,	M- 60 /VG+125	Everly Bros. Jocko	Jocko's Choice R&B Oldies	Cadence 3025 v Bonded 777	NG 13
	D., FLUSHING, N.Y. 11355-LF'S	- MINIMUM BIDS NORTH		Dave "Baby" Cortez	Harrp Organ (Rare Orig)	Clock 331 Indige 503	16
Dion/Belmonts Pulse (Carlo of Selmonts)	Wish Upon a Star Pulse (RARE)	Laurie 3006		Innocents Clyde McPhatter	Ta Ta	Indiga 503 Mercury 20597	14
Chiffons	Secret Love	Timble 1 BTP 1011	M 10	Ricky Nelson Johnny & Hurricanes	Ricky (His First)	Imperial 9048	10
Del-Satins Satins 4 (Del-Satins)&Cinn.	Out to Lunch (RARR)	BTP 1019 BTP 1010	M 20 M 20	Charley Rich	That's Rich (ST)	Warwick 2007 M RCA 3352	10
Tokens	December 5th (RARE)	BTP 1014	M 15	Hill Haley & Comets Crescendos	Strictly Instrumental	Decca 8964 Guest Star 1453	15
:	Again Wheels (Very Rare)	RCA 3685 RCA 2886	M- 20	Neil Sedaka & Tokens Paul Anka	All Melba Hits	Crown 5366	10
	We Sing Folk Lion Sleeps Tonight	RCA 2631 RCA 2514	M- M- 15	Wayne Pontana & Mindbenders	Game of Love	RCA 4142 Pontana 27542	12
U.S.Double Quartet (Tokens) Tokens	Life is Groovy (no cover) Both Sides Now	BTP 1005	M	Wanda Jackson Mary Johnson	Love Me Forever	Capitol T 1911 M- U.A. 3118	- 12
Happenings	See You in September	Buddah 5059 BTP 1001	M	Johnny & Hurricanes Shelly Fabares	Stormaville (ST)	Warwick 2010	10 14
:	Psycle Piece of Mind	BTP 1003 Jubilee 8028	M	Shadlows of Knight	Gloria (ST)	Colpix 431 Dunwich 666	14
Regents	Barbara Ann	Gee 706	M-	McCoys Bobby Marchan	Hang on Sloopy	Sang 212 SphereSound 7004	9
45'S - ALL MINT UNLESS NOTE (pic cover)	Dream Angel Goodnight	RCA 8089		Tonny Allen & Nite Owls Charley Rich	Rock n' Hell (ST)	Crown 240	10
1 Winds (Tokens) Tokins	Remember Last Summer The Riddle	Swing 100		Flamingos	Big Boss Man " Planingos (orig.Black lab)	RCA 3537 Thecker 1433	10
-	Some People Sleep	RCA 8018 W.B. 7255		Marvelettes Neil Sedaka	Playboy	Tamla 231	10
4	Breezy (pic cover) You're My Girl (Carole King	BTP 519		Del Shannon	Handy Man	RCA 2317 Amy 8003	8
:	Two Cars	NCA 8309		Tokens Johnny Thunder	We Sing Folk (ST)	RCA 2631 Diamond 5001	10
4 Winds (Tokens)	Please Say You Want ME (RARE Let It Ride (RARE)	OFF 552 BTP 555	5	Rosie (Of Originals) Pleetwoods	Lonely Blue Nites	Frunswick 54102	10
Tokens Coeds (Tokens)	Please Write Mark My Words	laurie 3180		Searchers	Most/Needles & Pins 1	Oolton 8001 Capp 1363	10
Del-Satins Satins 4 (Del-Satins)	Sweets for my Sweet	9ving 101 PTP 509	5	David Seville & Chipmunks Conway Twitty	First Album (Red Plastic) I	iberty 3132 6M 4019	10
Tokens	Oh Rathy (RARE) Portrait of my Love	BTP 515 W.B. 5900	5	Little Richard	The Conway Twitty Touch	IGM 3943	15
U.S. Double Quartet (Tokens) Tokens	When I Lock My Door La Bomba	BTP 547	w	Dion & Belmonts	Together on Records I	Reh 14117 aurie 2016	7
	Wishing	RCA 8114	M-	Pive Royales Fireballs	24 Hits 3	ing 955	15
The street of th	Both Sides Now Bear the Bells	Buddah 174	VG+	Neil Sedaka	His First 5	op Rank 343 CA 2035 VG	10
WILL CONSIDER ANY TRADES PRO	M MY WANT LIST IN TRADING P	OF SECTION		Jan & Dean Billy Storm	Little Old Lady From Pasadena	Liberty 7377 481)	10
ROBERT S. VOILES, 120 -G DEA	NNA LANE, CHARLOTTE, NORTH	CAROLTHA 04010 BUOM	MID 44	Gladys Knight & Pips Lee Dorsey		ury 1003 ury 1002	14
(704) 523-4825. ALL 45°S. A Eddie Bo	LL MINT, POST, & INS, EXTRA . Happy Tears	- MINIMUM BIDS NOTED Apollo 486		Four Seasons	Stay & Other Great Hits V	eeJay 1082	12
Cellos	Julcy Crocodile	Apol1o 515	4	Castells Drifters	So This is Love wi.Sacred E All Early Hits (ST) C	ra 109 (ST)	13
Joe Turner	Girlie that I Love (DJ) Trouble in Mind	Apollo 516 Atlantic 1155	11	Johnny Durnette Rivieras	Hits wi. You're 16 (ST) L	iberty 7206	12
Hearts	Lonely Nights	Baton 208	4	Don Gardner & D.D. Ford	Need your Lovin'	SA 102 ire 105	10 12 15 12 15
Belvederes	Talk about him Girlie Come to Me Baby	Baton 211 Baton 214	5	Del Shannon Mac Curtis	Runaway	ip Top 1303	15
Ann Cole	Pepper Hot Baby Darling Don't Burt Me	Baton 217 Baton 218	5	Carl Reiner & Mel Brooks	2000 Year Old Man (Orig) C	apitol 1529	10
Hearts	Going Nome To Stay	Baton 222	4	Trogga Essex	Wild Thing A	tco 33-193 oulette 25234	10
Ann Cole/Suburbans	I Remember	Baton 227 Baton 237	4	Titus Turner	Sound Off J.	amie 3018	8
	Got my Mo Jo Working	eaton 237		Roy Orbigon	Orbitanna sei Ch. Dunce		
Ann Cole/Ann Cole Chorus	Got my Mo Jo Working Who is The Girl You're Mine	Baton 241 Baton 243	4	Easy Riders	Orbisons wi.Oh Pretty Woman M Featuring Mariane E; Lies C	pic 24033	6 10 10

					MALE WELLOW DESIGNATION PRODUCTION	W M 11000 WIND	ATT.
Four Seasons	Walking Miracles Big Girls Don't Cry	Roulette 25235 Vee Jay 1056	10	DUSTY DISCS, P. O. BOX 174, CHECKS PAYABLE TO JOE ROCCO.	ADD 50¢ ON ALL ORDERS UNDE	R \$10.00.FIXED PRIC	E SALE M- 60
Joe Houston	wild Man of Tenor Sax with Stranded in the Jungle	Crown 5203 Crown 370 (8T)	10	Cellos	You Took my Love	Apollo 510 Atco 6059	VG 5
THE POLLOWING LP'S ARE BID Five Keys	- NOTE MINIMUMS: The Five Keys	King 686	65	Cardinals	Come Back my Love	Atlantic 1067	V0+ 9
Terry Moland	Terry Noland Crazy Times	Brunswick 54041 Capitol T 1342	M- 28	Gallahads	Careless	Atlantic 1079 Capitol 3060	M- 8 VG+ 5
Gene Vincent Jack Scott	I Remember Hank Williams	Top Rank 319	15		Kingdom of Love	Checker 832 Cub 9005	VG 7 VG 25
	TINGTON AVE., APT.2, JAMAICA P	LAIN, MASS. 02130-A	LL M-	Velours	Blue Velvet My Love is a Charm	Cub 9029 Decca 30669	M- 6 M- 4 M 6
Willows Cellos	Church Bells are Ringing You Took my Love	Melba 102 Min Apollo 510	n. \$20	Bill Robinson & Oumils	Conely Star (vellow)	Deluxe 6030 Deluxe 6177	M 6 M 10
Rainbows	Mary Lee Love's our Inspiration	Pilgrim 703 Chart 608		Medallions	Did you Have Fun	Dootone 407 End 1021	M 12 M- 5
Lamplighters	It Ain't Right The Ladder of Love	Pederal 12261 Decca 30335		Dominoes (Sil Top)	Until Real Thing Comes Along	Federal 12162 Fury 1007	M 15 VG+12
Plamingos Valentines	Hand Me Down Love (Blue)	Rama 181 Josie 769		Scarlets	Truly Yours	Fury 1036	VG+ 5 VG+12
Cadillacs Penguins	Wishing Well Be Mine or Be a Pool	Mercury 70610		Five Willows		Herald 433	VG 50 VG+20
Wanderers	Thinking of You	Onyx 518		Monotones	Dream (WOL)	Hull 717 Hull 735	VG 10
FRANK CARAVELLO, 337 BEDFORE Brenda Lee	AVE.,MT.VERNON, N.YLP'S-F Brenda Lee(her first)	Decca 4039	M- 20		In My Heart	Invinc.Arts. Ivy 104	M 10 VG+ 5
Various Groups	Brenda Lee " " Big Ones from Duke & Peacoc	Decca 4039 k Peacock 2000	M 25 50	Shantons Cadillacs		Jay Mar Jozie 820	VG+12 VG+ 8
John Lee Hooker Buddy Holly	Where It's At Reminiscing(orig.rare marco	Stax 2013	25	Schoolboys	I AM Old Enough (DJ)	Okeh 7085 Onyx 512	M- 6 VG 12
Van Driven Labor over an King	Telling it Like it Is A Star in Your Eye(Blk/Sil)	Bell 6004	15 15	Meadow Larks	Love Only You	RPM 399 Rama 201	M- 30 M- 16
WANTED:	Tonight Tonight	Herald	15	Vocaleers	Is It a Dream I Walk Alone	Red Robin 114 Red Robin 119	VG 30 VG-30
Mellotones Jaguars	Way you Look Tonite (Yel.lab, King Henchmen New Orleans	/red plas)Ar-dell	20 20	Duponts	Somebody	Royal Roost 627 JDS 5001	H- 13 H- 10
		* * * * * * * * * *					
JOE MARCHESANI, 1613 COLUMB Dreams	A DRIVE, CEDAR FALLS, IOWA 5 Under the Willow	Savoy 1140	VG	HYMAN TAWIL, 1704 OCEAN PARK Rivileers	Porever	Baton	W 63
Charms 4 Pharachs	First Time We Met Give Me Your Love (WOL)	DeLuxe 6065 Paradise 109	WG M-	Doris Brown Group	Tell The World (SIL Top) My Cherie(red)	Federal Gotham	M 5
Solitaires Medallions	The Angels Sang I'll Never Love Again	Old Town 1026 Doctone 373	M- G		Until the End of Time (red) Don't Tell Her What Happens	Gotham Jubilee (script)	M 4 H 7
Penquins Impressions	Memories of Rl Monte For Your Precious Love	Orig.Sound 27 Falcon 1013	H M-	•	Oh Holy Night What are you Doing New Year	Jubiles	M 5
Danleers	I Really Love You	Mercury 71356	M VG	Jerry Dorn & Group	Wishing Well	King King	M 3 M 5 M 5
Bop Chords Dappers	When I Woke Up This Morning Come Back to Me (White)	Peacock 1651	M	Checkers	I'll be Waiting White Cliffs of Dover	• 11 15 to 12	M 5
Penguins Bobby Long (Group)	My Troubles Are Not At End Hold Me (WOL)	Mercury 70799 Glow Hill 504	M-	Cashmeres	Rockin' in Nocket Room My Sentimental Heart	Lloyds Mercury	H 4
Flamingos (EP)	The Vow Just Another One, Gonna Get	Ghecker 846	м		Christmas Prayer I Understand	Mercury Manor	H 4
	+ 2 by Gloria Mann		·* · · · ·	Robins <u>NOTE</u> : When sending money for	If I Didn't Love You so above, please include postag	Savoy ge with your order.	M- 5
MARK WALLIS, 3209 S.WALKER . Little "Lambsie" Penn	VE., SAN PEDRO, CALIF. 90731 - I Wanna Spend Xmas with Elvi	# Atco 6082 (maroon)	VG	The following 45's are up to	Morie	ABC 9905	м 3
Gassers Spotlighters	Dody Mighty It's Cold (Red Script)	Encino 1011 Imperial 5342	M-	Roberta Martin Singers	He Didn't Mind Crying (gospe) Blue Velvet Yellow	l)Apollo 270(red pl Atlantic)M- 8 M- 8
Barons Boyd Bennett/Rockets	Seventeen (Marcon-C)	Inperial 5343 King 1470	M	Clovers Huey Smith and Group Paul Anka EP	Dearest Darling My Heart Sings	Ace ABC	M- 6
Bubber Johnson/Group	Drop me a Line We Drifted Apart (Red Wax)	King 4793 Rainbow 188	M VG-	Paul Anka EP Del Roys	Love me Tenderly	Carol	H 3
Esquire Boys Larks 78 RPM	Little Side Car	Apollo 429 Apollo 475	H M-	Cues	You're on My Mind 16 Candles	Capitol Coed	M 3 M- 3
Frankie Valley/Travellers	Honey From the Bee 78)Forgive and Forget	Mercury 70381	VG	<u>₩</u> 000000	Step by Step Trouble in Paradise	Coed	M- 3 M- 3
R.R.WORTHY, 1039 W. LIBERTY	SANTA MARIA, CAL.93454-ALL O	RIGINAL LABEL 45'8	- SID	Buddy Holly	Heartbeat	Coral Cadence	M- 5 M 2
Thurston Marris Coasters	Searchin'	Atco 6087	×	Mitzi Mars	I'm Glad	Checker	M 4
Beatles C.McPhatter & Drifters	Ain't She Sweet Money Honey(WOL-lab tr)	Atlantic 1006	VG+ F+		Say Man Come on Baby	Chess	M 4
Dream Weavers Five Jets	It's Almost Tomorrow Tell Me You're Mine (WOL)	Decca 29683 Deluxe 6058	VG-	Bill Haley	Rock Don't Knock the Rock	Decca	M- 3 M- 3
Bill Haley & Comets	Crazy Man Crazy	Essex 321 Luniverse 101	M- 004	Dominoes Four Aces EP	Evernore Four Aces Sing	Decca Decca	м з н 4
Buchanan & Goodman Four Guys	Flying Saucer Tonight's the Night	Mercury 70452	VG+ M-		Hits from Broadway Four boys and a Guitar	Decca Decca	M 4 M 6
Tony Allen & Champs H.McCollum & Eldorados	Nite Owl (WOL) Annie's Answer	Specialty 560 VeeJay 118	H H-	 Vol 11 	Four Boys and a Guitar Dance Girl	Decca Everlast	M 6
Sonny Knight	Confidential	Vita 137			You're the Reason	Gone	M 4
DILL CAMPBELL, 65 CORBAN A PER ORDER FOR POSTA	VE. W., CONCORD, N.C. 28025-MO GE - MINIMUM BIDS NOTED - 45'	NEY ORDERS ONLY - A	DD 50¢	CLIPTON MUSIC CENTRE, 1135	a to a town of the control of the co		
Ladding	Did It(yel)(Lt.scuff) (Looks G+-plays VG)	Central 2602	\$10	Pive Keys	Red Sails in the Sunset	Aladdin 3127	VO+
Locomotions	Indiana a separate	Gone 5142	VG 4	-	Mistakes I Cried for You		
	Little Eva(DJ) (WOL)			•	I CLIMA TOL TON	Aladdin 3131 Aladdin 3158	VO+ Vo
B. J. Thomas M.Williams & Zodiacs	You'll Never Walk Alone(C) College Girl	Hickory 1415 Selwyn 5121	VG 3	Pive Willows	Can't Keep from Crying My Dear, Dearest Darling	Aladdin 3158 Aladdin 3167 Allen 1000	VO+ VO VG+ G+
M.Williams & Zodiacs Flamingos LP Johnny Otis LP	You'll Never Walk Alone(C) College Girl Plamingo Favorites J. Otis Show (DJ)	Hickory 1415 Selwyn 5121 End 307 Capitol T940	VG 3 VG 4 M 10		Can't Keep from Crying	Aladdin 3158 Aladdin 3167 Allen 1000 Apollo 427 Apollo 430	VG+ VG VG+ G+ M-
M.Williams & Zodiacs Flamingos LP Johnny Otis LP Billy Storm & Valiants LP	You'll Never Walk Alone(C) College Girl Flamingo Favorites J. Otis Show (DJ) This is The Night	Hickory 1415 Selwyn 5121 End 307 Capitol T940 Famous F-504	VG 3 VG 4 M 10 M 5	Pive Willows Larks	Can't Keep from Crying My Dear, Dearest Darling Eyenight to the Blind I Don't believe in Tomorrow Stolen Love Just how Long	Aladdin 3158 Aladdin 3167 Allen 1000 Apollo 427 Apollo 430 Apollo 1190 Apollo 1190 Apollo 1192	VC+ VC VG+ G+ N- N- N-
M.Williams & Zodiacs Flamingos LF Johnny Otis LP Billy Storm & Valiants LP Bobby Vee & Crickets LP	You'll Never Walk Alone(C) College Girl Plamingo Favorites J. Otis Show (DJ) This is The Night By Vee Meets the Crickets	Hickory 1415 Selwyn 5121 End 307 Capitol T940 Famous F-504 Liberty LWP 3228	VG 3 VG 4 M 10 M 5 VG+ 7	Pive Willows Larks Mel-O-Dots Four Mayen Knights	Can't Keep from Crying My Dears, Dearest Darling Eyesight to the Blind I Don't believe in Tomorrow Stolen Love Just how Long In my Lonely Room	Aladdin 3158 Aladdin 3167 Allen 1000 Apollo 427 Apollo 430 Apollo 1190 Apollo 1192 Atlas 1066	VC+ VG VG+ G+ M- M- M-
M.Williams & Zodiacs Flamingos LP Johnny Otis LP Billy Storm & Valiants LP Bobby Vee & Crickets LP BLUE NOTE RECORDS, 1530 FE BANDODY NOT SATISFIED, WIL	You'll Never Walk Alone (C) College Girl Flamingo Favoritas J. Otis Show (DJ) This is The Night 8. Vee Meets the Crickets RBINAND, DEFROIT, MICH. 48209 L HAVE MOMEY REFUSED-DO NOT	Hickory 1415 Selwyn 5121 End 307 Capitol T940 Famous F-504 Liberty LWP 3228	VG 3 VG 4 M 10 M 5 VG+ 7	Five Willows Larks Mel-O-Dots Four Haven Knights Thrillers Five Chances	Can't Keep from Crying My Dear, Dearest Darling Eyesight to the Blind I Dear't believe in Tomorrow Stolen Love Just how Long In my Lonelly Room The Drunkard All I Want	Aladdin 3158 Aladdin 3167 Allen 1000 Apollo 427 Apollo 430 Apollo 1190 Apollo 1192 Atlas 1066 Big Town 109 Blue Lake 115	VC+ VG + G+ M- M- M- M- M- M- M- M- M- M- M- M- M-
M.Williams & Zodiacs Flamingos LP Johnny Otis LP Billy Storm & Valiants LP Bobby Vee & Crickets LP BLUE NOTE RECORDS, 1530 FF ANYBODY NOT SATISFIED, WIL Buchanan & Ancell	You'll Never Walk Alone (C) College Girl Flamingo Favorites J. Otis Show (DJ) This is The Night B. Vee Meets the Crickets RDINAND, DEFROIT, NICH. 48209 L HAVE MORRY REFURDED-DO NOT IST - "IT'S GONNA BE GOOD". The Creature	Hickory 1415 Selwyn 5121 End 307 Capitol T940 Famous F-504 Liberty LRP 3228 .45'S-MINIMUM BIDS SEND MONEY-LOOK FOS flying Saucer 501	VG 3 VG 4 M 10 M 5 VG+ 7	Five Willows Larks Mel-0-Dots Four Haven Knights Thrillers Five Chances Charmers J.B. & Hawks	Can't Keep from Crying My Dear, Dearest Darling Eyesight to the Blind I Den't believe in Tomorrow Stolen Love Just how Long In my Lonely Room The Drunkard All I Want Beating of my Heart Now Sho's Gone	Aladdin 3158 Aladdin 3167 Alten 1000 Apollo 427 Apollo 430 Apollo 1190 Apollo 1192 Atlas 1066 Big Town 109 Blue Lake 115 Central 1002 Chance 1155	VO+ VG VG+ G+ N- N- M- M- M- M- M- M- M- M- M- M- M- M- M-
M.Williams & Zodiacs Flamingos LP Johnny Otis LP Billy Storm & Valiants LP Bobby Vee & Crickets LF BLUE NOTE RECORDS, 1530 FF ANYBODY NOT SATISFIED, WIL Buchanan & Ancell Four Kings Five Emeralds	You'll Never Walk Alone (C) College Girl Flamingo Favorites J. Otis Show (DJ) This is The Night S. Vee Meets the Crickets Nee Meets the Crickets L HAVE MONEY REFUNDED-DO NOT IST - IT'S GORNA BE GOOD'. The Creature You Don't Mean me Right (Lab I'll Beg	Hickory 1415 Selvym 5121 End 307 Capitol T940 Famous Fr504 Liberty LEP 3228 , 45'S-MINIMUM BIDS SEED MOMEY-LOOK FOS flying Saucer 501 tr)Fortune 911 SEC 106	VG 3 VG 4 M 10 M 5' VG+ 7 NOTED- MY NEXT	Five Willows Larks Mel-O-Dots Four Haven Knights Thrillers Five Chances Charmers J.B. & Hawks Flaminges Four Buddies	Can't Keep from Crying Wy Dear, Dearest Darling Eyesight to the Blind I Den't believe in Tomorrow Stolen Love Just how Long In my Lonely Room The Drunkard All I Want Beating of my Heart Now Sho's Gone Blues in a Letter You Mean Everything to Me	Aladdin 3158 Aladdin 3167 Alten 1000 Apollo 427 Apollo 430 Apollo 1190 Apollo 1192 Atlas 1066 Big Town 109 Blue Lake 115 Central 1002 Chance 1155 Chance 1162 Club 51	VO+ VG* G+ M- M- M- M- M- M- M- M- M- M- M- M- M-
M.Williams & Zodiacs Flamingos LP Johnny Otis LP Silly Storm & Valiants LP Bobby Vee & Crickets LF BLUE NOTE RECORDS, 1530 FF ANYBODY NOT SATISFED, WIL Buchanan & Ancell Four Kings Five Emeralds Five Pearls King Saunders	You'll Never Walk Alone (C) College Girl Flamingo Favorites J. Otis Show (DJ) This is The Night B. Vee Meets the Crickets RDINAND, DETROIT, NICH. 48209 L HAVE MONEY REFUNDED-DO NOT IST - IT'S GONNA HE GOOD'. The Creature You Don't Mean me Right (Lab I'll Beg Floame Let me Know S.K. Blues (DJ-Green Wax)	Hickory 1415 Selvym 5121 End 307 Capitol 7940 Famous F-504 Liberty LEP 3228 , 451S-MINIMUM BIDS SEND MOMEY-LOOK FOS flying Saucer 501 tr)Fortune 911 58C 106 Aladdin 265 Galaxy 712	VG 3 VG 4 M 10 M 5 VG+ 7 VG+ 7 NOTED- MY NEXT	Five Willows Larks Mel-O-Dots Four Haven Knights Thrillers Five Chances Charmers J.B. & Hawks Flaminges Four Buddies Five Jets Violinaires	Can't Keep from Crying Wy Dear, Dearest Darling Eyesight to the Blind I Den't believe in Tomorrow Stolen Love Just how Long In my Long In my Long The Drunkard All I Want Beating of my Heart Now She's Gone Blues in a Letter You Mean Everything to Me I Am in Love Another Soldier Gone	Aladdin 3158 Aladdin 3167 Alten 1000 Apollo 427 Apollo 430 Apollo 1190 Apollo 1192 Atlas 1066 Big Town 109 Blue Lake 115 Central 1002 Chance 1155 Chance 1162 Club 51 Deluxe 6018 Drummend 4000	VO+ VG+ G+ M- M- M- M- M- M- M- M- M- M- M- M- M-
M.Williams & Zodiacs Flamingos LP Johnny Otis LP Silly Storm & Valiants LP Bobby Vee & Crickets LF ** BLUE NOTE RECORDS, 1530 FF ANYBODY NOT SATISFIED, WIL Buchanan & Ancell Four Kings Five Emeralds Five Pearls King Saunders Majestics Bill McAfee	You'll Never Walk Alone (C) College Girl Flamingo Favorites J. Otis Show (DJ) This is The Night B. Wee Meets the Crickets BINAND, DEFROIT, NICH. 48209 L HAVE MONEY REFUNDED-DO NOT IST - IT'S GONNA HE GOOD'. The Creature You Don't Mean me Right (Lab I'll Beg Floame Let me Know From out of this World I Don't Know Why (DJ-Green Wax)	Hickory 1415 Selvym 5121 End 307 Capitol 7940 Famous F-504 Liberty LRP 3228 .45'S-MINIMUM BIRS SEND MOMEY-LOOK FOS flying Saucer 501 tr/Portune 911 SRC 106 Aladdin 2265 Galaxy 712 Bandera 2507 xxiGalaxy 710	VG 3 VG 4 M 10 M 5' VG+ 7 NOTED- MY NEXT M G 4+ VO- M 5 H- 20 M 5	Five Willows Larks Mel-O-Dots Four Haven Knights Thrillers Five Chances Charmers J.B. & Hawks Flaminges Four Buddies Five Jets Violinaires Four Jacks Four Jacks Four Jacks	Can't Keep from Crying Wy Dear, Dearest Darling Eyesight to the Blind I Den't believe in Tomorrow Stolen Love Just how Long In my Lonely Room The Drunkard All I Want Beating of my Heart New Sho's Gone Blues in a Letter You Mean Everything to Me I Am in Love Another Soldier Gone I'll be Home Again Tabarin	Aladdin 3158 Aladdin 3167 Alten 1000 Apollo 427 Apollo 430 Apollo 1190 Apollo 1192 Atlas 1066 Big Town 109 Blue Lake 115 Central 1002 Chance 1155 Chance 1162 Club 51 Deluxe 6018 Drummond 4000 Federal 12087 Fidelity 3001	VO+ VG+ G+ M- M- M- M- M- M- M- M- M- M- M- M- M-
M.Williams & Zodiacs Flamingos LP Johnny Otis LP Silly Storm & Valiants LP Bobby Vee & Crickets LF *** BLUE NOTE RECORDS, 1530 FF ANYBODY NOT SATISFIED, WIL Buchanan & Ancell Four Kings Five Emeralds Five Pearls King Saunders Majestics Bill McAfee Majestics Pico Pete	You'll Never Walk Alone (C) College Girl Flamingo Favorites J. Otis Show (DJ) This is The Night B. Vee Meets the Crickets RINAND, DETROIT, MICH. 48209 L HAVE MONEY REFUNDED-DO MOTIST - IT'S GONNA HS GOOD'. The Creature You Don't Mean me Right (Lah I'll Beg Flease Let me Know From out of this World I Don't Know Mhy (DJ-Green Wax) For out of this World I Don't Know Mhy (DJ-Green Wax) So I can Forget Chicken Little	Hickory 1415 Selvym 5121 End 307 Capitol 7940 Famous F-504 Liberty LRP 3228 , 45'S-MINIMUM BIRS SEND MOREY-LOOK FOS flying Saucer 501 tr/Portune 911 SRC 106 Aladdin 2265 Galaxy 712 Banders 2507 xx/SGalaxy 710 Chex 1000 Jet 1000	VG 3 VG 4 M 10 M 5' VC+ 7 NOTED- MY NEXT M G G G+ VG- H 5 H 5 H 7 VG+25 M 7	Five Willows Larks Mcl-O-Dots Four Haven Knights Thrillers Five Chances Charmers J.B. & Hawks Flaminges Four Suddies Five Jets Violinaires Four Jacks Four Jacks Four Flames Flames Flames Flames	Can't Keep from Crying My Dear, Dearest Darling Eyesight to the Blind I Den't believe in Tomorrow Stolen Love Just how Long In my Lonely Room The Drunkard All I Want Beating of my Heart How Sho's Gone Blues in a Letter Jou Mean Everything to Me I Am in Love Another Soldier Gone I'll be Homm Again Tabarin I Had a Love Love me Girl	Aladdin 3158 Aladdin 3167 Alten 1000 Apollo 427 Apollo 430 Apollo 1190 Apollo 1192 Atlas 1066 Big Town 109 Blue Lake 115 Central 1002 Chance 1155 Chance 1162 Club 51 Deluxe 6018 Drummond 4000 Federal 12087 Pidelity 1001 Flair 1012 Flair 1028	VO+ VG+ G+ S- N- N- N- N- N- N- N- N- N- N- N- N- N-
M.Williams & Zodiacs Flamingos LP Johnny Otis LP Silly Storm & Valiants LP Bobby Vee & Crickets LF BLUE NOTE RECORDS, 1530 FF ANYBODY NOT SATISFIED, WIL Buchanan & Ancell Four Kings Five Emeralds Five Pearls King Saunders Majestics Bill McAfee Majentics Pico Pete Roamers	You'll Never Walk Alone (C) College Girl Flamingo Favorites J. Otis Show (DJ) This is The Night B. Vee Meets the Crickets RDINAND, DETROIT, MICH. 48209 L HAVE MORKY REFUNDED-DO NOT IST - "IT'S GONNA BE GOOD". The Creature You Don't Mean me Right (Lab I'll Beg Floase Let mo Know S.K. Blues (DJ-Green Wax) From out of this Morld I Don't Know Mny (DJ-GreenWa So I can Forget Chicken Little Never Let me Go I'll Never Get Over You	Hickory 1415 Selvym 5121 End 307 Capitol 7940 Famous F-504 Liberty LEP 3228 . 45'S-MINIMUM BIDS SEND MONEY-LOOK FOS flying Saucer 501 tr/Portune 811 SRC 106 Aladdin 2265 Galaxy 712 Bandera 2507 xx/Galaxy 710 Chex 1000 Jet 100 Savoy 1156 Savoy 1147	VG 3 VG 4 N 10 N 5' VC+ 7 NOTED- NY NEXT M G G+ VG- H 5 H 20 H 7 VC+25 M M	Five Willows Larks Mel-O-Dots Four Haven Knights Thrillers Five Chances Charmers J.B. & Hawks Flaminges Four Buddies Five Jets Violinaires Pour Jacks Pour Flames Flairs Four Wells	Can't Keep from Crying My Dear, Dearest Darling Eyesight to the Blind I Don't believe in Tomorrow Stolen Love Just how Long In my Lonely Room The Drunkard All I Want Seating of my Heart Now She's Gone Blues in a Letter You Mean Everything to Me I Am in Love Another Soldier Gone I'll be Home Again Tabarin I Had a Love	Aladdin 3158 Aladdin 3167 Alten 1000 Apollo 427 Apollo 430 Apollo 1190 Apollo 1192 Atlas 1066 Big Town 109 Blue Lake 115 Central 1002 Chance 1155 Chance 1162 Club 51 Deluxe 6018 Drummond 4000 Federal 12007 Fidelity 3001 Flair 1012 Flair 1012 Gee 207 Gee 220	VO+ VO + VO + VO + G+ N- N- N- N- N- N- N- N- N- N- N- N- N-
M.Williams & Zodiacs Flamingos LP Johnny Otis LP Silly Storm & Valiants LP Bobby Vee & Crickets LF *** BLUE NOTE RECORDS, 1530 FF ANYBODY NOT SATISFIED, WIL Buchanan & Ancell Four Kings Five Emeralds Five Pearls King Saunders Majestics Bill McAfee Majestics Pico Pete	You'll Never Walk Alone (C) College Girl Flamingo Favorites J. Otis Show (DJ) This is The Night B. Vee Meets the Crickets FLAME OF THE STAND DETROIT, MICH. 48209 L HAVE MORKY REFUNDED-DO NOT IST - IT'S GONNA BE GOOD'. The Creature You Don't Mean me Right (Lab I'll Beg Floase Let me Know From out of this World I Don't Know Why (DJ-GreenWa) So I can Forget Chicken Little Never Let me Go I'll Never Get Over You I Love you Darling Forever	Hickory 1415 Selvym 5121 End 307 Capitol 7940 Famous F-504 Liberty LEP 3228 . 45'S-MINIMUM BIDS SEND MONEY-LOOK FOS flying Saucer 501 tr/Portune 911 SRC 106 Aladdin 2265 Galaxy 712 Bandera 2507 xx/Galaxy 710 Chex 1000 Savoy 1156 Savoy 1147 BoakBaby 105 MidTown 101	VG 3 VG 4 M 10 N 5' VG+7 ************************************	Five Willows Larks Mel-O-Dots Four Haven Knights Thrillers Five Chances Flaminges Flaminges Four Buddies Five Jets Violinaires Four Jacks Four Flames Flairs Four Bells Four Bells Four Bells Frownie Modhee	Can't Keep from Crying My Dear, Dearest Darling Eyesight to the Blind I Don't believe in Tomorrow Stolen Love Just how Long In my Lonely Room The Drunkard All I Want Seating of my Heart Now Sho's Gone Blues in a Letter You Mean Everything to Me I Am in Love Another Soldier Gone I'll be Home Again Tabarin I Had a Love Love ms Girl Please Tell it to Me Only a Miracles Morrying over You	Aladdin 3158 Aladdin 3167 Alten 1000 Apollo 427 Apollo 430 Apollo 430 Apollo 1190 Apollo 1192 Atlas 1066 Big Town 109 Blue Lake 115 Central 1002 Chance 1162 Club 51 Deluxe 6018 Drummond 4000 Federal 12007 Fidelity 1001 Flair 1012 Flair 1028 Gee 207 Gee 220 Harlem 2123 Harlem 2123 Harlem 2123 Harlem 2124	VO+ VO2 VO2 VO3+ R- R- R- R- R- R- R- R- R- R- R- R- R-
M.Williams & Zodiacs Flamingos LP Johnny Otis LP Silly Storm & Valiants LP Bobby Vee & Crickets LP *** * * * * * * * * * * * * * * * * *	You'll Never Walk Alone (C) College Girl Flamingo Favorites J. Otis Show (DJ) This is The Night 8. Vee Meets the Crickets The Night 10 The Night 11 The Night 12 The Night 13 The Night 15 The Night 16 The Night 17 The Try GONNA BE GOOD* The Creature The Creature You Don't Mean me Right (Lab I'll Beg Please Let me Know 5.K. Blues (DJ-Green Wax) From out of this Morid I Don't Know Why (DJ-GreenWa Trom out of this Morid I Don't Know Why (DJ-GreenWa Chicken Little Never Let me Go I'll Never Get Over You I Love you Barling Forever	Hickory 1415 Selvyn 5121 End 307 Capitol 7940 Famous F-504 Liberty LBP 3228 J. 45'S-MINIMUM BIDS SEND MONEY-LOOK FOS Citying Saucer 501 SFC 106 Aladdin 2265 Galaxy 712 Bandera 2507 LX)Galaxy 710 Chex 1000 Jet 100 Savoy 1156 Savoy 1147 BoakBaby 105 Midfown 101 Manbo 105	VG 3 VG 4 M 10 N 5' VG+7 ************************************	Five Willows Larks Mel-O-Dots Four Maven Knights Thrillers Five Chances Charmers J.B. & Hawks Flaminges Four Buddies Five Jets Violinaires Four Jacks Four Flames Flairs Four Bells Four Bells Four Bells Four Bells Four Bells Four Bodhes Lightain Hopkins	Can't Keep from Crying My Dear, Dearest Darling Eyesight to the Blind I Don't believe in Tomorrow Stolon Love Just how Long In my Lonely Room The Drunkard All I Want Seating of my Heart Now She's Gone Blues in a Letter You Mean Everything to Me I Am in Love Another Soldier Gone I'll be Home Again Tabarin I Had a Love Love ms Girl Please Tell it to Me Only a Miracles Morrying over You Nobody Cares for Me Fast Life	Aladdin 3158 Aladdin 3167 Alten 1000 Apollo 427 Apollo 430 Apollo 1190 Apollo 1192 Atlas 1066 Big Town 109 Blue Lake 115 Central 1002 Chance 1155 Chance 1162 Club 31 Deluxe 6018 Drumenon 4000 Predexal 12007 Federal 12007 Fidelit 1001 Fidelit 1001 Fidelit 1001 Fidelit 1028 Gee 207 Gee 220 Harlem 2123 Harlem 2124 Harlem 2311	VO+ VO+ VO+ G+ S+- N- N- N- N- N- N- N- N- N- N- N- N- N-
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M.Williams & Zodiacs Flamingos LP Johnny Otis LP Silly Storm & Valiants LP Bobby Vee & Crickets LP BLUE NOTE RECORDS, 1530 FF ANYBODY NOT SATISFIED, WIL Buchanan & Ancell Four Kings Five Fearls Five Fearls King Saunders Majestics Rail McAfee Majestics Pico Pete Roamers Faith Taylor & Sweet Teens Squires Squires Squires Squires Squires Squires Beatles Beatles Beatles Bricones Hoonglows Dominoes Hollywood Saxons King Crooners Mello-Tones	You'll Never Walk Alone (C) College Girl Flamingo Favorites J. Otis Show (DJ) This is The Night B. Vee Meets the Crickets "RDINAND, DETROIT, MICH. 48209 L HAVE MORNY REFUNDED-DO NOT IST - "IT'S GONNA BE GOOD". The Creature You Don't Mean me Right (Lab I'll Beg Please Let me Know S.K. Blues (DJ-Green Wax) From out of this World I Don't Know Why (DJ-GreenWa So I can Forget Chicken Little Never Let me Go I'll Never Get Over You I Love you Darling Forever Sindy Bobbi Ann A, WASH. 98401-ORIG. 45'S-POS Sold My Heart to Junkman Ain't she Sweet Love You Baby Starlite (WGL-Sil Tep) Confess it to your Heart Ghost of a Chance Everyday's a Boliday Now that She's Gone (DJ) Rosie Lee Fosei	Hickory 1415 Selvyn 5121 End 307 Capitol 7940 Famous F-504 Liberty LBP 3228 J. 45'S-MINIMUM BIDS SEND MONEY-LOOK FOS Ciying Saucer 501 Triportume 811 SRC 106 Aladdin 1265 Galaxy 712 Bandera 2507 LN JGalaxy 710 Chex 1000 Jet 100 Savoy 1147 BoakBaby 105 Midfown 101 Manbo 105 FOX 5014 Tr. ECTIF - BID Acc 552 Acco 6308 Aclas 1052 Chess 1605 Ches 16	VG 3 VG 4 M 10 M 5 VG+7 **NOTED- **NOTED- **MY NEXT M 5 H 5 H 5 H 5 H 5 H 5 H 5 H 5 H	Five Willows Larks Mel-O-Dots Four Haven Knights Thrillers Five Chances Charmers J.B. & Hawks Flaminges Four Buddies Five Jets Violinaires Four Jacks Four Jacks Four Jacks Four Hells Four Hells Four Hells Four Hells Four Hells Four Holpkins Spidere Hawks 4 Brothers and a Cousin Kings Ramblers Orioles	Can't Keep from Crying My Dear, Dearest Darling Eyesight to the Blind I Don't believe in Tomorrow Stolen Love Just how Long In my Lonely Mcom The Drunkard All I Want Seating of my Heart Now She's Gone Blues in a Letter You Mean Everything to Me I Am in Love Another Soldier Gone I'll be Home Again Tabarin I Had a Love Love ms Girl Please Tell it to Me Only a Miracles Morrying over You Nobody Cares for Me Past Life Tears begin to Flow Give It Up Trust in Me My oh Mmy Search my Heart Kiss and a Rose Lords Prayer Teardrope on my Pillow Dearest Eternally Nights Curtains True Love	Aladdin 3158 Aladdin 3167 Alten 1000 Apollo 427 Apollo 427 Apollo 430 Apollo 1190 Apollo 1192 Atlas 1066 Big Town 109 Blue Lake 115 Central 1002 Chance 1155 Chance 1162 Club 51 Deluxe 6018 Drummond 4000 Pederal 12007 Pidelity 3001 Pidelity	VG+ VG+ VG+ VG+ VG+ VG+ VG+ VG+ VG-
M.Williams & Zodiacs Flamingos LP Johnny Otis LP Silly Storm & Valiants LP Bobby Vee & Crickets LP BLUE NOTE RECORDS, 1530 FF ANYBODY NOT SATISFIED, WIL Buchanan & Ancell Four Kings Five Fearls Five Fearls King Saunders Majestics Rail McAfee Majestics Pico Pete Roamers Faith Taylor & Sweet Teens Seminoles Squires Za-Majestics DON KIRSCH, BOX 954, TACOS Silhouettes Beatles Firenes Hoonglows Dominoes Hollywood Saxons King Crooners Mello-Tones Orioles Del Vikings	You'll Never Walk Alone (C) College Girl Flamingo Favorites J. Otis Show (DJ) This is The Night B. Vee Meets the Crickets "NINAND, DETROIT, MICH. 48209 L HAVE MORNY REFUNDED-DO NOT IST - "IT'S GONNA BE GOOD" The Creature You Don't Mean me Right (Lab I'll Beg Please Let me Know S.K. Blues (DJ-Green Wax) From out of this World I Don't Know Why (DJ-GreenWa So I can Forget Chicken Little Never Let me Co I'll Never Get Over You I Love you Darling Forever Sindy Bobbi Ann A. MASH. 98401-ORIG. 45'S-POG Sold My Heart to Junkman Ain't she Sweet Love You Baby Starlite (MGL-Sil Top) Confess it to your Heart Ghost of a Chance Everyday's a Bolliday Now that She's Gone (DJ) Rosie Lee Write (DJ) Rosie Lee Write and Tall Me Why Plat Tire (DJ)	Hickory 1415 Selvyn 5121 End 307 Capitol 7940 Famous F-504 Liberty LBP 3228 J. 45'S-MINIMUM BIDS SEND MONEY-LOOK FOS flying Saucer 501 ST. 100 Saucer 501 SEC 106 Aladdin 2265 Galaxy 712 Danders 2507 Ex)Galaxy 710 Chex 1000 Jet 100 Savoy 1147 BoakBaby 105 Midfown 101 Mambo 105 FOX 5014 FT. ECTM- BID Acc 552 Acco 6308 Aclas 1052 Chess 1605 Chess 1605 Chess 1605 Chess 1669 (MOL-Sil Decca 9-30420 Flif 101 Excello 2168 Gee 1037 Jubilee 5127 Mercury 71390	VG 3 VG 4 M 10 M 5 VG+7 *** NOTED- *** NOTED- *	Five Willows Larks Mc1-0-Dots Four Haven Knights Thrillers Five Chances Charmers J.B. & Hawks Flaminges Four Suddies Five Jets Violinaires Four Jacks Four Jacks Four Jacks Four Helis Four Helis Frour Helis Brownie McGhee Lightain' Hopkins Spiders Hawks 4 Brothers and a Cousin Kings Rams Orioles Swallows Checkers	Can't Keep from Crying Wy Dear, Dearest Darling Eyesight to the Blind I Don't believe in Tomorrow Stolen Love Just how Long In my Lonely Room The Drunkard All I Want Seating of my Heart Now Sho's Gone Blues in a Letter You Mean Everything to Me I Am in Love Another Soldier Gone I'll be Home Again Tabarin I Had a Love Love ms Girl Please Tell it to Me Only a Miracles Morrying over You Nobody Cares for Me Peast Life Tears begin to Flow Give It Up Trust in Me Mny oh Why Search my Heart Kiss and a Rose Lords Prayer Teardrope on my Pillow Dearest Eternally Nights Curtains True Love Peggy Come to me Darling	Aladdin 3158 Aladdin 3167 Alten 1000 Apollo 427 Apollo 430 Apollo 427 Apollo 1190 Apollo 1192 Atlas 1066 Big Town 109 Blue Lake 115 Central 1002 Chance 1155 Chance 1162 Club 51 Deluxe 6018 Drummond 4000 Pederal 12047 Pidelity 3001 Plair 1012 Flair 1012 Gee 2207 Gee 2207 Gee 2207 Barles 2324 Harles 2324 Harles 2331 Imperial 5280 Imperial 5306 Jayuar 3003 Jubilee 5045 Jubilee 5045 Jubilee 5045 Jubilee 5108 King 4581 Loss 701 Lucky 006 Luna 5001 Lucky 006 Luna 5001	VG+ VG VG+ GG+ R-
M.Williams & Zodiacs Flamingos LP Johnny Otis LP Silly Storm & Valiants LP Bobby Vee & Crickets LP *** *** *** *** *** *** *** *** *** *	You'll Never Walk Alone (C) College Girl Flamingo Favorites J. Otis Show (DJ) This is The Night B. Vee Meets the Crickets "NINAND, DETROIT, MICH. 48209 L HAVE MOREY REFUNDED-DO NOT IST - "IT'S GONNA BE GOOD" The Creature You Don't Mean me Right (Lab I'll Beg Please Let me Know S.K. Blues (DJ-Green Wax) From out of this World I Don't Know Why (DJ-GreenWa So I can Forget Chicken Little Never Let me Co I'll Never Get Over You I Love you Darling Forever Sindy Bobbi Ann A. MASH. 98401-ORIG. 45'S-POG Sold My Heart to Junkman Ain't she Sweet Love You Baby Starlite (MGL-Sil Top) Confess it to your Heart Ghost of a Chance Everyday's a Boliday Now that She's Gone (DJ) Rosie Lee Write and Tell Me Why Plat Tire (DJ) Christmas Prayer Please Remember My Heart	Hickory 1415 Selvyn 5121 End 307 Capitol 7940 Famous F-504 Liberty LBP 3228 J. 45'S-MINIMUM BIDS SEND MONEY-LOOK FOS flying Saucer 501 SEC 106 Aladdin 1265 Galaxy 712 Dandera 2507 tx)Galaxy 710 Chex 1000 Jet 100 Savoy 1147 BoakBaby 105 Midfown 101 Mambo 105 FOX 5014 FT. ECTIR - BID Acc 552 Acco 6308 Aclas 1052 Chess 1609 Chess 1609 Chess 1609 Chess 1609 Elf 101 Excello 2166 Gee 1037 Jubilee 5127 Mercury 70762 Old Town 1059 Marcury 70762 Old Town 1059 Marcury 70762 Old Town 1059 Marcury 70762 Old Town 1059	VG 3 VG 4 M 10 M 5 VG+7 ************************************	Five Willows Larks Mel-O-Dots Four Haven Knights Thrillers Five Chances Charmers J.B. & Hawks Flaminges Four Buddies Five Jets Violinaires Four Jacks Pour Jacks Pour Fells Four Bells Four Bells Frour Bells Brownie McGhee Lightnin' Hopkins Spiders Hawks 4 Brothers and a Cousin Kings Ramblers Orioles Swallows Checkers Brmines Hollywood Flames Opals Crickets	Can't Keep from Crying Wy Dear, Dearest Darling Eyesight to the Blind I Don't believe in Tomorrow Stolen Love Stolen Love The Drunkard All I Want Seating of my Heart Now She's Gone Blues in a letter You Mean Everything to Me I Am in Love Another Soldier Gone I'll be lioms Again Tabaria Love Love Love Love Love Love Love Love	Aladdin 3158 Aladdin 3167 Allen 1000 Apollo 427 Apollo 430 Apollo 427 Apollo 1190 Apollo 1192 Atlas 1066 Big Town 109 Blue Lake 115 Central 1002 Chance 1162 Club 51 Deluxe 6018 Drummond 4000 Pederal 12087 Pidelity 1001 Plair 1012 Flair 1012 Flair 1028 Gee 220 Gee 220 Harlem 2321 Harlem 2321 Harlem 2331 Imperial 5280 Imperial 5306 Jayuar 3003 Jax 314 Jayuar 3003 Jax 314 Jax 319 Jubilee 5045	VG+ VG VG+ VG VG+ VG VG+ VG VG+ VG
M.Williams & Zodiacs Flamingos LP Johnny Otis LP Silly Storm & Valiants LP Bobby Vee & Crickets LF ************************************	You'll Never Walk Alone (C) College Girl Flamingo Favorites J. Otis Show (DJ) This is The Night B. Vee Meets the Crickets "RDINAND, DETROIT, MICH. 48209 L HAVE MOREY REFUNDED-DO NOT IST - "IT'S GONNA BE GOOD". The Creature You Don't Mean me Right (Lab I'll Beg Please Let me Know S.K. Blues (DJ-Green Wax) From out of this World I Don't Know Why (DJ-GreenWa So I can Forget Chicken Little Never Let me Go I'll Never Get Over You I Love you Darling Forever Sindy Bobbi Ann A. WASH. 98401-ORIG. 45'S-POS Sold My Heart to Junkman Ain't she Sweet Love You Baby Starlite (WGL-Sil Tep) Confess it to your Heart Ghost of a Chance Everyday's a Boliday Now that She's Gone (DJ) Rosie Lee Write And Tell Me Why Plat Tire (DJ) Christmas Prayer Please Remember My Heart Geo (Red plastic) Nowtery Train (Lab tear)	Hickory 1415 Selvyn 5121 End 307 Capitol 7940 Famous F-504 Liberty LEP 3228 J. 45'S-MINIMUM BIDS SEND MONEY-LOOK FOS flying Saucer 501 SEC 106 Aladdin 1265 Galaxy 712 Danders 2507 Ex)Galaxy 710 Chex 1000 Jet 100 Savoy 1147 BoakBaby 105 Midfown 101 Mambo 105 FOX 5014 FT. ECTH- BID Acc 552 Acco 6308 Aclas 1052 Chess 1609 Chess 1609 Chess 1609 Ex 100 Ex	VG 3 VG 4 M 10 M 5 VG+7 ************************************	Five Willows Larks Mel-O-Dots Four Haven Knights Thrillers Five Chances Charmers J.B. & Hawks Flaminges Four Buddies Five Jets Violinaires Four Jacks Pour Jacks Pour Jacks Pour Bells Four Bells Frour Bells Brownie McGhee Lightnin' Hopkins Spiders Hawks 4 Brothers and a Cousin Kings Crickets Brmines Hollywood Flames Opals Crickets Ramblers Oricles	Can't Keep from Crying My Dear, Dearest Darling Eyesight to the Blind I Don't believe in Tomorrow Stolen Love Stolen Love Just how Long In my Lonely Moom The Drumkard All I Want Seating of my Heart Now She's Gone Blues in a Letter You Mean Everything to Me I Am in Lowe Another Soldier Gone I'll believe in Gone I'll believe Norrying over You Nobody Cares for Me Past Life Tears begin to Flow Give It Up Trust in Me Mhy oh Mhy Search my Heart Kiss and a Rose Lords Prayer Teardrops on my Pillow Dearest Tearally Nights Curtains True Love Pegy Come to me Darling For You I Nave Eyes Bad Girl It's too Soon to Know	Aladdin 3158 Aladdin 3167 Allen 1000 Apollo 427 Apollo 430 Apollo 427 Apollo 1190 Apollo 1192 Atlas 1066 Big Town 109 Blue Lake 115 Central 1002 Chance 1155 Chance 1162 Club 51 Deluxe 6018 Drummond 4000 Pederal 12087 Pidelity 1001 Plair 1012 Flair 1012 Flair 1028 Gee 2207 Gee 220 Harlem 2123 Harlem 2124 Harlem 2331 Imperial 5280 Imperial 5306 Jayara 3003 Jax 314 Jayara 3003 Jax 314 Jax 319 Jubilee 5045 Jubilee 5045 Jubilee 5045 Jubilee 5045 Jubilee 5045 Lucky 006 Lucky 006 Lucky 006 Lucky 006 Lucky 5006 McM 15007 MCM 55006 Natural 5000 MCM 15007 MCM 55006 Natural 5000 Natural 5000 MCM 15007 MCM 55006 Natural 5000 Natural 5000 MCM 15007 MCM 55006 Natural 5000	VG+ VG VG+ VG VG+ VG VG+ VG VG VG+ VG
M.Williams & Zodiacs Flamingos LP Johnny Otis LP Silly Storm & Valiants LP Bobby Vee & Crickets LF *** *** *** *** *** *** *** *** *** *	You'll Never Walk Alone(C) College Girl Flamingo Favorites J. Otis Show (DJ) This is The Night B. Vee Meets the Crickets RDIMAND, DEFROIT, MICH. 48209 L HAVE MOREY REFUNDED-DO NOT IST - 'IT'S GORNA BE GOOD'. The Creature You Don't Mean me Right (Lah I'll Beg Flease Let me Know S.K. Blues (DJ-Green Hax) From out Dilmin World I Don't Mean me Right (Lah I'll Beg Flease Let me Go I'll Never Get Over You I Love you Darling Forever Sindy Bobbi Ann A. WASH. 98401-ORIG. 45'S-POG Sold My Heart to Junkman Ain't she Sweet Love You Baby Starlite (MOL-Sil Top) Confess it to your Heart Ghost of a Chance Everyday's a Boliday Now that She's Gome (DJ) Rosie Lee Write and Tell Me Why Flat Tire (DJ) Christmas Prayer Flease Remember My Heart Geo (Red Plantic) Nystery Train (Lab tear) Red Bot	Hickory 1415 Selvyn 5121 End 307 Capitol 7940 Famous F-504 Liberty LBP 3228 J. 45'S-MINIMUM BIDS SEND MONEY-LOOK FOS Citying Saucer 501 TriPorture 811 SRC 106 Aladdin 1265 Galaxy 712 Bandera 2507 LN JGALAXY 710 Chex 1000 Jet 100 Savoy 1147 BoakBaby 105 Midfown 101 Manbo 105 FOX 5014 T. ECTIM - BID Acc 552 Atco 6308 Atlas 1052 Chess 1605 Chess 1605 Chess 1605 Ches 1606 (NOL-Sil Bocca 9-30420 Eif 101 Excello 2166 Gee 1037 Jubilee 5127 Mercury 71390 Mercury 70762 Old Town 1059 Rama 5 Sun 221 Sun 277	VG 3 VG 4 M 10 M 5 VG+7 *** *** *** *** *** *** *** *** *** **	Five Willows Larks Mel-O-Dots Four Haven Knights Thrillers Five Chances Charmers J.B. & Hawks Flaminges Four Buddies Five Jets Violinaires Four Jacks Pour Jacks Pour Jacks Pour Hells Four Bells From Bells Brownie McGhee Lightnin' Hopkins Spiders Hawks 4 Brothers and a Cousin Kings Ramblers Orioles Swallows Checkers Brmines Hollywood Flames Opals Crickets Ramblers Orioles Felicans Orchids	Can't Keep from Crying Wy Bear, Dearest Darling Eyesight to the Blind I Don't believe in Tomorrow Stolen Love Stolen Love The Drunkard All I Want Seating of my Heart Now She's Gone Blues in a Letter You Mean Everything to Me I Am in Love Another Soldier Gone I'll be lioms Again Tabaria Tabaria Tell as Gone I'll be lioms Again Tabaria Tell as Gone I'll be lioms Again Tabaria Tell as Gone I'll be lioms Again Tabaria Tell as Gone I'll be love Another Soldier Gone I'll be love Another Soldier Gone I'll be Gone Tabaria Tabaria Tell to Me Hony a Miracles Norrying over You Nobody Cares for Me Fast Life Tears begin to Flow Give It Up Trust in Me Mny oh Why Search my Heart Kiss and a Rose Lords Prayer Teardrope on my Pillow Dearest Tearally Nights Curtains True Love Peggy Come to me Darling For You I Nave Eyes Bad Girl It's too Soon to Know Aucelia You Said you Loved me	Aladdin 3158 Aladdin 3167 Allen 1000 Apollo 427 Apollo 430 Apollo 427 Apollo 1190 Apollo 1192 Atlas 1066 Big Town 109 Blue Lake 115 Central 1002 Chance 1162 Club 51 Deluxe 6018 Drummond 4000 Pederal 12087 Pidelity 1001 Plair 1012 Plair 1012 Plair 1028 Gee 220 Gee 220 Harlem 2324 Harlem 2324 Harlem 2331 Imperial 5260 Imperial 5306 Jayuar 3003 Jax 314 Jayuar 3003 Jax 314 Jax 319 Jubilee 5045 Jubilee 5045 Jubilee 5045 Lucky 006 Luma 5001 MCM 11507 MCM 55006 Natural 5000 Parrot 893 Parrot 819	VG+ VG VG+ VG VG+ VG VG+ VG VG+ VG
M.Williams & Zodiacs Flamingos LP Johnny Otis LP Silly Storm & Valiants LP Bobby Vee & Crickets LF BLUE NOTE RECORDS, 1530 FE ANYBODY NOT SATISFED, WIL Buchanan & Ancell Four Kings Five Fearls Five Fearls King Saunders Majestics Rail McAfee Majestics Fice Pete Roamers Seminoles Squires Ze-Majestics DON KIRSCH, BOX 954, TACOS Silhouettes Beatles Firenes Moonglows Dominoss Hollywood Saxons King Crooners Majle Tones Orioles Del Vikings Fenguins Solitaires (1958 version) Crows Elvis Presley Billy Riley Fresley Fresley Billy Riley Fresley Fresley Billy Riley	You'll Never Walk Alone(C) College Girl Flamingo Favorites J. Otis Show (DJ) This is The Night B. Vee Meets the Crickets RDIMAND, DEFROIT, MICH. 42202 L HAVE MONKY REFUNDED-DO NOT IST - 'IT'S GORNA BE GOOD'. The Creature You Don't Mean me Right (Lah I'll Beg Flease Let me Know S.K. Blues (DJ-dreen Wax) Flease Let me Morld I Don't Mean me Right (Lah I'll Beg Flease Let me Morld I Don't Know Why (DJ-GreenWa So I can Forget Chicken Little Never Let me Go I'll Never Get Over You I Love you Darling Forever Sindy Bobbi Ann A, MASH. 98401-ORIG. 45'S-POG Sold My Heart to Junkman Ahi't she Sweet Love You Baby Starlite (MOL-Sil Top) Confess it to your Heart Ghost of a Chance Everyday's a Boliday Now that She's Gone (DJ) Rosie Lee Write and Tell Me Why Flat Tire (DJ) Christnas Frayer Flease Remember My Heart Gee (Red Flamin) Red Train (Lab tear) Red ECKETT #19, GLENGALE, CALIF. 5 EBID - FIRST PARF, 45'S	Hickory 1415 Selvyn 5121 End 307 Capitol 7940 Famous F-504 Liberty LBP 3228 J. 45'S-MINIMUM BIDS SEND MONEY-LOOK FOS flying Saucer 501 SEC 106 Aladdin 2265 Galaxy 712 Bandera 2507 K)Galaxy 710 Chex 1000 Jet 100 Savoy 1147 FookBaby 105 Midfown 101 Mambo 105 Fox 5014 FT. ECTH- BID Acc 552 Acco 6308 Aclas 1052 Chess 1605	VG 3 VG 4 M 10 M 5 VG 7 VG 7 NOTED- N	Five Willows Larks Mel-O-Dots Four Haven Knights Thrillers Five Chances Charmers J.B. & Hawks Flaminges Four Buddies Five yets Violinaires Four Buddies Four Jacks Pour Flames Flairs Four Bells Four Bells Frourie McGhee Lightnin' Hopkins Spiders Hawks 4 Brothers and a Cousin Kings Ramblers Orioles Swallows Checkers Brmines Hollywood Flames Opals Crickets Ramblers Orioles Felicans Orchids Cabineers Felicans Orchids Cabineers Five Crowns	Can't Keep from Crying Wy Bear, Dearest Darling Eyesight to the Blind I Don't believe in Tomorrow Stolen Love Believe in Tomorrow Stolen Love The Drumkard All I Want Seating of my Heart Now She's Gone Blues in a Letter You Mean Everything to Me I Am in Love Another Soldier Gone Y'll be liome Again Tabaria Tell it to He Gove Bord Bord Morring Tabaria Tabari	Aladdin 3158 Aladdin 3167 Allen 1000 Apollo 427 Apollo 430 Apollo 427 Apollo 1190 Apollo 1192 Atlan 1066 Big Town 109 Blue Lake 115 Central 1002 Chance 1162 Club 51 Deluxe 6018 Drummond 4000 Pederal 12087 Pidelity 1001 Plair 1012 Plair 1012 Plair 1028 Gee 207 Gee 220 Harlem 2324 Harlem 2324 Harlem 2331 Lumperial 5306 Jayara 3003 Jax 314 Jayara 3003 Jax 314 Jax 319 Jubilee 5045 Jubilee 5045 Jubilee 5068 King 4458 King 4458 King 4501 Lucky 006 Luna 5001 MCM 11507 MCM 55006 Natural 5000 Parrot 893 Parrot 893 Parrot 893 Parrot 893 Parrot 819 Prestige 904 Eaching 202	VG+ VG+ VG+ VG+ VG-
M.Williams & Zodiacs Flamingos LP Johnny Otis LP Silly Storm & Valiants LP Bobby Vee & Crickets LF BLUE NOTE RECORDS, 1530 FF ANYBODY NOT SATISFIED, WIL Buchanan & Ancell Four Kings Five Fearls Five Fearls King Saunders Majestics Rail McAfee Majestics Fice Pete Roamers Seminoles Squires Ze-Majestics DON KIRSCH, BOX 954, TACOS Silhouettes Beatles Ficenes Moonglows Dominoes Hollywood Saxons King Crooners Majle Tones Orioles Del Vikings Penguins Solitaires (1958 version) Crows Elvis Presley Billy Riley JERRY HOLICHEK, 221 W. BUS Jackie Les Cochran	You'll Never Walk Alone(C) College Girl Flamingo Favorites J. Otis Show (DJ) This is The Night B. Vee Meets the Crickets RDIMAND, DEFROIT, MICH. 48209 L HAVE MORKY REFUNDED-DO NOT IST - 'IT'S GORNA BE GOOD'. The Creature You Don't Mean me Right (Lah I'll Beg Flease Let me Know S.K. Blues (DJ-dcreen Wax) Flease Let me Morta I'll Beg Flease Let me Morta I'll Beg Flease Let me Morta I'll Beg Flease Let me Wood S.K. Blues (DJ-dcreen Wax) S. Blues	Hickory 1415 Selvyn 5121 End 307 Capitol 7940 Famous F-504 Liberty LBP 3228 J. 45'S-MINIMUM BIDS SEND MONEY-LOOK FOS flying Saucer 501 SEC 106 Aladdin 1265 Galaxy 712 Danders 2507 Ex)Galaxy 710 Chex 1000 Jet 100 Savoy 1147 BoakBaby 105 Midfown 101 Mambo 105 FOX 5014 FT. ECTM- BID Acc 552 Acco 6308 Aclas 1052 Chess 1609 Chess 1609 Chess 1609 Elf 101 Excello 2166 Gee 1037 Jubilee 5127 Mercury 71390 Mercury 70762 Old Town 1059 Rama 5 Sun 223 Sun 277 Decca 9-30206 Goldband 1081	VG 3 VG 4 M 10 M 5 VG+7 ************************************	Five Willows Larks Mel-O-Dots Four Haven Knights Thrillers Five Chances Charmers J.B. & Hawks Flaminges Four Buddies Five yets Violinaires Four Buddies Four Jacks Pour Flames Flairs Four Bells Four Bells Frourie McGhee Lightnin' Hopkins Spiders Hawks 4 Brothers and a Cousin Kings Ramblers Orioles Swallows Checkers Brmines Hollywood Flames Orioles Felicans Oricles Felicans Oriches Felicans Foricanse Folicans Frive Crowns Buccaneers (rare pressing) S Hollywood Bluejays	Can't Keep from Crying Wy Dear, Dearest Darling Eyesight to the Blind I Don't believe in Tomorrow Stolen Love Believe in Tomorrow Stolen Love The Drunkard All I Want Seating of my Heart Now She's Gone Blues in a Letter You Mean Everything to Me I Am in Love Another Soldier Gone Y'll be lioms Again Tabarin I Had a Love Love me Girl Please Follier to Me Please Follier Tow Morying Teach Morying Town Tabarin I Had a Love Love me Girl Tabarin Tabarin Tabarin Tabarin Trint in Me Morying Town Tabarin Trint in Me Morying Town Town Town Town Town Trust in Me Mny oh Mny Search my Heart Kiss and a Rose Lords Prayer Teardrope on my Pillow Dearest Eternally Nights Curtains True Love Peggy Come to me Darling For You I Nave Eyes Bad Girl It's too Soon to Know Aurelia You Said you Loved me Lost Eesp it a Secret Dear Ruth Cloudy & Raining	Aladdin 3158 Aladdin 3167 Allen 1000 Apollo 427 Apollo 430 Apollo 427 Apollo 1190 Apollo 1192 Atlas 1066 Big Town 109 Blue Lake 115 Central 1002 Chance 1162 Club 51 Deluxe 6018 Drummond 4000 Pederal 12087 Pidelity 1001 Plair 1012 Flair 1012 Flair 102 Gee 220 Gee 220 Harlem 2323 Harlem 2324 Harlem 2331 Imperial 5280 Imperial 5280 Imperial 5306 Jayuar 3003 Jax 314 Jayuar 3003 Jax 314 Jax 319 Jubilee 5045 Aguar 3003 Jax 319 Ax 310 A	VG+ VG+ VG+ VG+ VG-
M.Williams & Zodiacs Flamingos LP Johnny Otis LP Johnny Otis LP Billy Storm & Valiants LP Bobby Vee & Crickets LF **BLUE NOTE RECORDS, 1530 FE ANYBODY NOT SATISFED, WIL Buchanan & Ancell Four Kings Five Fearls Five Fearls King Saunders Majestics Bill McAfee Majestics Fice Pete Roamers Jene Majestics Faith Taylor & Sweet Teens Seminoles Squires Ze-Majestics *** DON KIRSCH, BOX 954, TACOS Silhouettes Beatles Firenes Moonglows Dominoes Hollywood Saxons King Crooners Hollywood Saxons King Crooners Majestics Torones Orioles Del Vikings Penguins Solitaires (1958 version) Crows Elvis Freeley Billy Riley JERRY HOLICHEK, 221 W. BU Jackie Lee Cochran Gene Terry/Downbeats Harold Allen	You'll Never Walk Alone (C) College Girl Flamingo Favorites J. Otis Show (DJ) This is The Night B. Vee Meets the Crickets BURNAND, DETROIT, MICH. 4200 L HAVE MONKY REFUNDED-DO NOT IST - "IT'S GONNA BE GOOD". The Creature You Don't Mean me Right (Lab I'll Beg Floase Let me Know S.K. Blues (DJ-Green Wax) From out of this World I Don't Know Why (DJ-GreenWa So I can Forget Chicken Little Never Let me Go I'll Never Get Over You I Love you Barling Forever Sindy Bobbi Ann A. MASH. 98401-ORIG. 45'S-POS Sold My Heart to Junkman Ain't she Sweet Love You Marling Forever Sindy Bobbi Ann A. MASH. 98401-ORIG. 45'S-POS Sold My Heart to Junkman Ain't she Sweet Love You Marling Forever Sindy Bobbi Ann Confess to Junkman Ain't she Sweet Love You Marling Forever Sindy Bobbi Ann Ann't she Sweet Love You Ghosil Top) Confess a Boliday Now that She's Gone (DJ) Rosie Lee Write and Tell Me Why Flat Tire (DJ) Christnas Frayer Flease Remember My Heart Gee (Red Plastic) Mystery Train (Lab tear) Red Not Tal Red Mot Today I Need some Lovin' I Need some Lovin' I Need some Lovin' I Need some Lovin'	Hickory 1415 Selvym 5121 End 307 Capitol T940 Famous F-504 Liberty LEP 3228 , 45'S-MINIMUM BIDS SEND MOMEY-LOOK FOS flying Saucer 501 tr/Portune 811 SRC 106 Aladdin 3265 Galaxy 712 Banders 2507 K)Galaxy 710 Chex 1000 Savoy 1147 Boatelaby 105 MidTown 101 Mambo 105 Fox 5014 F. ECTH- BID Acc 552 Atco 6308 Atlas 1052 Chess 1669 (NOL-Si) Decca 9-30420 Elf 101 Excello 2168 Gee 1037 Jubilee 5127 Morcury 71390 Marcury 70762 Old Town 1059 Rama 5 Sun 227 51203, SALE/TRADE FO Decca 9-30206 Goldband 1081 MarVel 1201	VG 3 VG 4 M 10 M 5 VG+7 ************************************	Five Willows Larks Mel-O-Dots Four Haven Knights Thrillers Five Chances Charmers J.B. & Hawks Flaminges Four Buddies Five Jets Violinaires Four Jacks Four Jacks Four Jacks Four Jacks Four Hells Four Wells Four Wells Four Wells Four Hells Four Bells Four Hells Fou	Can't Keep from Crying Wy Bear, Dearest Darling Eyesight to the Blind I Don't believe in Tomorrow Stolen Love Believe in Tomorrow Stolen Love The Drunkard All I Want Beating of my Heart Now She's Gone Blues in a Letter You Mean Everything to Me I Am in Love Another Soldier Gone T'ill be Home Again Tabarin I Had a Love Love me Girl Flease Tell it to Me Colly a Miracles Onerying over You Nobody Cares for Me Fast Life Tear Deil to Flow Give Iribe Mny oh Mny Search my Heart Kins and a Rose Lords Prayer Teardrope on my Fillow Dearest Eternally Nights Curtains True Love Peggy Come to me Darling For You I Nave Eyes Bad Girl It's too Soon to Know Aucolia Aucolia Aucolia Loud Fashing Young Girl Lous a Secret Dear Buth Cloudy & Raining Young Girl Kins Mu	Aladdin 3158 Aladdin 3167 Allen 1000 Apollo 427 Apollo 430 Apollo 427 Apollo 1190 Apollo 1192 Atlas 1066 Big Town 109 Blue Lake 115 Central 1002 Chance 1162 Club 51 Deluxe 6018 Drummond 4000 Pederal 12087 Pidelity 1001 Plair 1012 Plair 1012 Plair 1012 Plair 1028 Gee 220 Gee 220 Harlem 2323 Harlem 2324 Harlem 2331 Imperial 5280 Imperial 5280 Imperial 5306 Jayuar 3003 Jax 314 Jayuar 3003 Jax 314 Jax 319 Jubilee 5045 Jub	VG+ VG VG+ VG VG+ VG VG+ VG VG+ VG
M.Williams & Zodiacs Flamingos LP Johnny Otis LP Silly Storm & Valiants LP Bobby Vee & Crickets LF BLUE NOTE RECORDS, 1530 FF ANYBODY NOT SATISFIED, WIL Buchanan & Ancell Four Kings Five Fearls King Saunders Majestics Rail McAfee Majestics Fice Peter Roamers Faith Taylor & Sweet Teens Seminoles Squires Ze-Majestics DON KIRSCH, BOX 954, TACOS Silhouettes Beatles Ficenes Moonglows Dominoes Hollywood Saxons King Crooners Majle-Tones Orioles Del Vikings Penguins Solitaires (1958 version) Crows Elvis Presley Billy Riley JERRY HOLICHEK, 221 W. BUS Jackie Lee Cochran Gene Terry/Downbeats Harold Allan Herbie Duncan Rudy Grayzall	You'll Never Walk Alone(C) College Girl Flamingo Favorites J. Otis Show (DJ) This is The Night B. Vee Meets the Crickets RDIMAND, DETROIT, MICH. 48209 L HAVE MONEY REFUNDED-DO NOT IST - "IT'S GORNA BE GOOD". The Creature You Don't Mean me Right (Lah I'll Beg Floase Let me Know S.K. Blues (DJ-Green Max) From out of this Morld I Don't Know Mhy (DJ-Green Na So I can Porget Chicken Little So I can Porget Chicken Little I Love you Barling Forever Sinder Sind	Hickory 1415 Selvym 5121 End 307 Capitol T940 Famous F-504 Liberty LEP 3228 , 45'S-MINIMUM BIDS SEND MOMEY-LOOK FOS flying Saucer 501 tr)Fortune 911 SRC 106 Aladdin 3265 Galaxy 712 Bandera 2507 K)Galaxy 710 Chex 1000 Jet 1000 Jet 1000 Jet 1000 Jet 1000 Jet 1001 Savoy 156 Savoy 156 Savoy 156 Savoy 156 Savoy 105 Savoy 105 Savoy 105 Chex 1000 Jet	VG 3 VG 4 M 10 N 5 VG 4 M 10 N 5 VG 7 NOTED- MY NEXT M G G+ VG- H 5 H 7 VG+25 M M 12 M 8 M 25 M 12	Five Willows Larks Mel-O-Dots Four Haven Knights Thrillers Five Chances Charmers J.B. & Hawks Flaminges Pour Buddies Five Jets Violinaires Four Jacks Four Jacks Four Jacks Four Jacks Four Bells Four Bells Four Bells Brownie McGhee Lightnin' Hopkins Spiders Hawks Ramhlers Checkers Ermines Hollywood Flames Foliage Crickets Ramhlers Orioles Folicans Orchids Cabineers Five Crowns Fuccancers (rare pressing) 5 Mollywood Four Flames Sollywood Four Flames Scarlets Robles Scarlets Robles Scarlets Robins	Can't Keep from Crying My Dear, Dearest Darling Eyesight to the Blind I Don't believe in Tomorrow Stolen Love Just how Long In my Lonely Room The Drunkard All I Want Seating of my Heart Now She's Gone Blues in a Letter You Mean Everything to Me I Am in Love Another Soldier Gone I'll be Home Again Tabarin I Had a Love Love me Girl Please Tell it to Me Only a Miracles Morrying over You Nobody Cares for Me Peast Life Tears begin to Flow Give It Up Trust in Me My oh Mhy Search my Heart Kiss and a Rose Lords Frayer Teardrops on my Fillow Dearest Eternally Nights Curtains True Love Peggy Come to me Darling For You I Nave Eyes Bad Girl It's too Soon to Rnow Aurelia You Said you Loved me Lost Keep it a Secret Dear Ruth Cloudy & Raining Young Girl Kiss Me How Would you Know	Aladdin 3158 Aladdin 3167 Allen 1000 Apollo 427 Apollo 430 Apollo 427 Apollo 1190 Apollo 1192 Atlan 1066 Big Town 109 Blue Lake 115 Central 1002 Chance 1162 Club 51 Deluxe 6018 Drummond 4000 Pederal 12087 Pidelity 1001 Plair 1012 Plair 1012 Plair 1012 Plair 1028 Gee 220 Gee 220 Harlem 2323 Harlem 2324 Harlem 2331 Imperial 5280 Imperial 5306 Jayuar 3003 Jax 314 Jayuar 3003 Jax 314 Jayuar 3003 Jax 314 Loma 5001 King 4501 Kin	VG+ VG VG+ VG VG+ VG VG+ VG VG+ VG
M.Williams & Zodiacs Flamingos LP Johnny Otis LP Silly Storm & Valiants LP Bobby Vee & Crickets LF *** BLUE NOTE RECORDS, 1530 FF ANYBODY NOT SATISFIED, WIL Buchanan & Ancell Four Kings Five Fearls King Saunders Majestics Five Fearls King Saunders Majestics Fill McAfee Majestics Fill McAfee Majestics Faith Taylor & Sweet Teens Seminoles Squires Ze-Majestics *** PON KIRSCH, BOX 954, TACON Silhouettes Firenes Moonglows Dominoes Hollywood Saxons King Crooners Mello-Tones Orioles Del Vikings Penguins Solitaires (1958 version) Crows Elvis Presley Billy Riley *** JERRY HOLICHEK, 221 W. BU Jackie Lee Cochran Vens Terry/Downbeats Harold Allen Herbie Duncan Rudy Grayzall Gene Vincent LP	You'll Never Walk Alone (C) College Girl Flamingo Favorites J. Otis Show (DJ) This is The Night B. Vee Meets the Crickets RDIMAND, DETROIT, MICH. 4200 L HAVE MONKY REFUNDED-DO NOT IST - "IT'S GONNA BE GOOD". The Creature You Don't Mean me Right (Lab I'll Beg Flease Let me Know S.K. Blues (DJ-Green Wax) From out of this World I Don't Know Why (DJ-GreenWa So I can Forget Chicken Little Never Let me Goo I'll Never Get Over You I Love you Darling Forever Sindy Bobbi Ann A, WASH. 98401-ORIG. 45'S-POS Sold My Heart to Junkman Anin's she obseet Detrike (MOL-Sil Top) Confess it to your Heart Ghost of a Chance Everyday's a Boliday Now that She's Gone (DJ) Rosie Lee Write and Tell Me Why Flat Tire (DJ) Christmas Frayer Flease Remember My Heart Gee (Red Plastic) Mystery Train (Lab tear) Red Not LIKET #19, GLENDALE, CALIF. BID - FIRST PART 45'S Ruby Fearl No Mail Today I Need some Lovin' Hot Lips Baby DJ Duck Tail Bluejean Bop G.Vincent Record Date (1800)	Hickory 1415 Selvym 5121 End 307 Capitol T940 Famous F-504 Liberty LRP 3228	VG 3 VG 4 N 10 N 5 VG 4 N 10 N 5 VG 7 NOTED- MY NEXT M G G H VG- H S H S H S H S H S H S H S H S H S H	Five Willows Larks Mel-O-Dots Four Haven Knights Thrillers Five Chances Charmers J.B. & Hawks Flaminges Pour Buddies Five Jets Violinaires Four Jacks Four Jacks Four Jacks Four Jacks Four Bells Four Bells Four Bells Brownie McGhee Lightnin' Hopkins Spiders Hawks Ramhlers Orioles Checkers Ermines Hollywood Flames Opals Crickets Ramhlers Orioles Folicans Orchids Cabineers Five Crowns Fuccancers (rare pressing) 5 Mollywood Four Flames Scarlets Roblns Bachelors Nollywood Four Flames Scarlets Roblns Bachelors Bac	Can't Keep from Crying Wy Dear, Dearest Darling Byesight to the Blind I Don't believe in Tomorrow Stolen Love Just how Long In my Lonely Room The Drunkard All I Want Seating of my Heart Now She's Gone Blues in a Letter You Mean Everything to Me I Am in Love Another Soldier Gone I'll be Home Again Tabarin I Had a Love Love me Girl I'll be Home Again Tabarin I Had a Love Love me Girl Please Tell it to Me Only a Miracles Morrying over You Nobody Cares for Me Fast Life Tears begin to Flow Give It Up Trust in Me Mny oh Mny Search my Heart Kiss and a Rose Lords Prayer Teardrope on my Pillow Dearest Eternally Nights Curtains True Love Peggy Come to me Darling For You I Have Eyes Bad Girl It's too Soon to Know Aurelia You Said you Loved me Lost Keep it a Secret Ever Mow Mould you Know You've Lied Gonna Have a Merry Xmas	Aladdin 3158 Aladdin 3167 Allen 1000 Apollo 427 Apollo 430 Apollo 427 Apollo 1190 Apollo 1192 Atlan 1066 Big Town 109 Blue Lake 115 Central 1002 Chance 1165 Chance 1165 Chance 1165 Chance 1165 Chance 1162 Club 51 Deluxe 6018 Drummond 4000 Pederal 12087 Pidelity 1001 Plair 1012 Plair 1012 Plair 1012 Plair 1028 Gee 220 Gee 220 Harlem 2324 Harlem 2331 Lumperial 5306 Jayara 3003 Jax 314 Jayara 3003 Jax 314 Jayara 3003 Jax 314 Jax 319 Jubilee 5045 Jubilee 5045 Jubilee 5045 Jubilee 5045 Jubilee 5068 King 4458 King 4458 King 4501 King 4501 Lucky 006 Luna 5001 MCM 11507 MCM 55006 Natural 5000 Parrot 893 Pa	VG+ VG+ VG+ VG+ VG+ VG+ VG+ VG+ VG+ VG-
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M.Williams & Zodiacs Flamingos LP Johnny Otis LP Silly Storm & Valiants LP Bobby Vee & Crickets LF *** BLUE NOTE RECORDS, 1530 FF ANYBODY NOT SATISFIED, WIL Buchanan & Ancell Four Kings Five Fearls King Saunders Majestics Five Fearls King Saunders Majestics Fill McAfee Majestics Fill McAfee Majestics Faith Taylor & Sweet Teens Seminoles Squires Ze-Majestics *** PON KIRSCH, BOX 954, TACON Silhouettes Firenes Moonglows Dominoes Hollywood Saxons King Crooners Mello-Tones Orioles Del Vikings Penguins Solitaires (1958 version) Crows Elvis Presley Billy Riley *** JERRY HOLICHEK, 221 W. BU Jackie Lee Cochran Vens Terry/Downbeats Harold Allen Herbie Duncan Rudy Grayzall Gene Vincent LP	You'll Never Walk Alone(C) College Girl Flamingo Favorites J. Otis Show (DJ) This is The Night B. Vee Meets the Crickets B. Vee Meets the Crickets B. Vee Meets the Crickets The Creature Flower Meets the Crickets The Creature Flower Meets the Good' The Creature Flower Meets the Good' The Creature Flower Little Never Let me Chow S.K. Blues (DJ-Green Max) From out of this Morld I Don't Know Mhy (DJ-GreenWa So I can Forget Chicken Little Never Get Over You I Love you Darling Forever Sindy Hobbi Ann A. WASH. 98401-ORIG. 45'S-POS Sold My Heart to Junkman Ain't she Sweet Love You Baby Starlite (MGL-Sil Top) Confess it to your Heart Ghost of a Chance Everyday's a Boliday Now that She's Gone (DJ) Rosie Lee Write and Tell Me Why Flat Tire (DJ) Christmas Prayer Flease Remember My Heart Gee (Red plastic) Mystery Train (Lab tear) Red Hot """ Newel 1 Today I Need some Lowin' Hot Lips Baby DJ Duck Tail Bluejean Bop Cylncent Record Date(IXCen) Shake Rattle & Roll + 3	Hickory 1415 Selvym 5121 End 307 Capitol T940 Famous F-504 Liberty LRP 3228 LRP 3228 LRP 3238 LRP 3	VG 3 VG 4 M 10 M 5 VG 4 M 10 M 5 VG 7 *** *** *** *** *** *** *** *** ***	Five Willows Larks Mel-O-Dots Four Haven Knights Thrillers Five Chances Charmers J.B. & Hawks Flaminges Four Buddies Five yets Violinaires Four Buddies Four Jacks Four Fulls Four Bells Four Bells Four Bells Four Bells Fromie McGhee Lightain Hopkins Spiders Hawks 4 Brothers and a Cousin Kings Ramblers Oricles Swallows Checkers Brmines Hollywood Flames Opals Crickets Ramblers Oricles Folicans Orchids Cabineers Five Crowns Buccaneers (rare pressing) S Hollywood Flur Flames Rosarlets Robine Bachelors Nic-Nacs Five Echoes	Can't Keep from Crying Wy Dear, Dearest Darling Byesight to the Blind I Don't believe in Tomorrow Stolen Love Just how Long In my Lonely Room The Drunkard All I Want Seating of my Heart Now She's Gone Blues in a Letter You Mean Everything to Me I Am in Love Another Soldier Gone I'll be Home Again Tabarin I Had a Love Love me Girl I'll be Home Again Tabarin I Had a Love Love me Girl Please Tell it to Me Only a Miracles Morrying over You Nobody Cares for Me Fast Life Tears begin to Flow Give It Up Trust in Me Mny oh Mny Search my Heart Kiss and a Rose Lords Prayer Teardrope on my Pillow Dearest Eternally Nights Curtains True Love Peggy Come to me Darling For You I Have Eyes Bad Girl It's too Soon to Know Aurelia You Said you Loved me Lost Keep it a Secret Ever Mow Mould you Know You've Lied Gonna Have a Merry Xmas	Aladdin 3158 Aladdin 3167 Alten 1000 Apollo 427 Apollo 427 Apollo 430 Apollo 1190 Apollo 1190 Apollo 1192 Atlas 1066 Big Town 109 Blue Lake 115 Central 1002 Chance 1155 Chance 1162 Club 51 Deluxe 6018 Drummond 4000 Pederal 12047 Pidelity 3001 Plair 1012 Flair 1012 Gee 227 Gee 227 Barles 2123 Barles 2124 Barles 2124 Barles 2324 Barles 2325 Barles 2326 Barles 5045 Junerial 5280 Imperial 5280 Imperial 5306 Jayan 3003 Jubilee 5045 Jubilee 5045 Jubilee 5108 King 4581 Loss 701 Lucky 006 Luna 5001 MGM 11507 MGM 55006 Naturul 5000 Parrot 839	VG+ VG VG+ VG VG+ VG+ VG+ VG+ VG+ VG+ VG

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Marshall Brothers Four Buddies	Who'll be The Fool from No You're Part of Me	Savoy 825 Savoy 845	Va+	Lightnin' Hopkins Maurice Williams & Zodiacs	Lightnin and the Blues Stav	Herald 1012 Herald 1014	M 20 M 15
Eneralds	What's the Matter with Me What if You	Savoy 866 Savoy 1124	M-	Wee Willie Wayne Irma Thomas	Travelin Mood Wish Someone would Care(st)	Imperial 9144 Imperial 12266	M 6
Five Stars	Walkin' and talkin'	Showtime 1102	M	Honey and Bees	Love	Josie 4013	M 10
June Moy Feathers	Castle of Preams	Showtime 1103 Showtime 1104	м	Boyd Bennett Little Esther	17 Memory Lane (many grp sides	King 594)King 622	M- 65
H.Pierce & Five Notes	Why Don't you Write Me Thrill me Baby	Showtime 1105 Specialty 461	M	Albert King Dion and Belmonts	Big Blues Presenting	King 852 Laurie 2002	M 5
Charles Brown	Merry Xmas Baby	Swingtime 238	м	Little Esther Eddie Cochran	Release Me Never to be Forgotten	Lenox 227 Liberty 3220	M 7
Hollywood Flames Baltineers	Let's talk It Over Moments like this	Swingtime 345 Teenage 1000	M-	Dick and Dee	Mountains High	Liberty 3236	M 5
Ebony Moods	Tears in my Eyes I've Got News for You	Teenage 1002 Theron 108	VG+ VG+	Rivingtons Hollywood Argyles	Doin the Bird Alley Oop	Liberty 3282 Lute 101	M 10 M 25
Gaytunes	Thrill of Romance	Timely 1002 United 198	G M	Del Vikings (original)	They Sing The Swing Record Session	Mercury 20314 Mercury 20353	M 20 M- 20
Sheppards				Billy Williams Tony Rellus	Quartet	MGM 3400 NRC 8	M 20 M 25
AARON FUCHS, 34-27-204TH ST ENCE.MR. PEEKE-VG+-M) ALL	PREET, BAYSIDE, N.Y. 11361-4 EP'S HAVE COVERS-ALL ORIG. A	SRPM-ALL MINT EXCEPT OD 400 POST, ON ALL	F FCA, CAD- ORDERS.	Del Vikings & Others		OG 205	M- 10
ADD 600 ON ORDERS THAT INC	LUDE LP'S. WILL CONSIDER TRA	DES. FIXED PRICES.	3	Narvel Felts Don Gibson	Live Look Who's Blue	Power 237 RCA 2184	M 5 M- 7
Bill Haley & Comets EP Bill Haley'& Comets (ster)	R&R Stage Show - Pt. 3 EP Bill Haley's Chicks	Decca 2418 Decca 2638		Charlie Rich Elvis Presley	That's Rich Clambake	RCA 3352 RCA 3893	M 7 M 10
Soundtrack	Strictly Instrumental Rock Pretty Baby Pt. 2	Decca 2671 Decca 2481	1.25	Playmates	Calypso (Roulette's 1st LP)	Roulette 25001	M 10
	And Jaybirds + 3	Decca 2482 Decca 2876	7.50	Ronnie Hawkins Joe Jones	Mr. Dynamo You Talk too Much	Roulette 25102 Roulette 25143	M- 10 M- 10
Melodeers (pic cov)	Rudolph Red Nose Reindeer	Studio 9908.	.75	Detergents Nappy Brown	many Paces of Sings	Roulette 25308 Savoy 14002	M 5 M 15
Baysiders Chimes	Bells of St. Mary's Let's Fall in Love	Everest 19393 Tag 447	1.75	Sophonores	Sing	Seeco 451	VG+18
Belmonts Videls	Didle de Dum Now that Summer's Bere	Sabina 507 Jos 5025	1.00	Knockouts Freddie Bell & Bellboys	Go Ape with Darlin Lorrane Bells are Swinging	Tribute 1202 20th Cent.	M- 25 M 5
Playboys	Mope de Mope	Legato 101	1.25	Jay and Americans G.Mines & Enchanters	Live (Their first LP) Cry Baby	U.A. 3300 U.A. 3305	M 7
L.Taylor and Peachettes Chantels	Bells of St. Marys Eternally	Clock 1033 Ludix 101	1.25	Del Shannon 45 RPM PIXED PRICE SALE:	Live in England	U.A. 151	м 3
Lenny Welch (Group) Vito and Salutations	Congratulations Baby Hello Dolly	Rust 5106	3.75	Maxwell Davis EP (cov)	Maxwell_Davis	Aladdin 509	н з
Little Augie Austin(grp) Slip and Flip	My Love for You It Was I	Pontiac 101 Brent 7002	2.00	Freddie Fender Five Keys	You're Something Else Do Anything	Argo 5375 Capitol 3830	VG+ 2 VG+ 2
Hollywood Flames	Elizabeth	Goldie 1101	1.00	Gene Vincent Wanda Jackson EP	If you Want My Lovin	Capitol 4525	M 5
Dino and Diplomats Duprees	Homework It's no Sin	Vida Coed 587	1.75	* EP	Honey Rop(cover) Hard Headed Woman (cover)	Capitol 20464 Capitol 20660	M- 6 M- 6
Johnny Maestro	We've Got to tell Them What a Surprise	Coed 545	1.50	Jack Scott Jack Scott EP	Goodbye Baby * With your Love *	Carlton 493 Carlton 1070	M- 3 M 10
:	Way you Look Tonight	Coed 549 Coed 557	2.00	: :	The Way I Walk	Carlton 1072	VG+ 8
Crests	My Happiness Little Miracles	Coed 552 Coed 561	2.00	Sonny Boy Williamson	Go Wild Little Sadie : Sings :	Carlton 1073 Checker 1437	M 10
F.Paris & Restless Hearts Plengs	I'll be Hanging On Mind Over Matter	Green Sea 107 Melody 105	1.75	Joey Vann (lead of Duprees) Carl Perkins EP	My Love My Love(DJ) & Johnny Horton(Big Hits)	Coed 606 Columbia 13531(cov	M 1
Billy Adams	Betty and Dupree	Sun 389	1.50	Johnny Burnette Trio Johnny Burnette	Lonesome Train	Coral 61758	M 13
Richard Barrett & Chantels Soul Brothers	Summer's Love My Baby Loves Me	Crackerjack 4012 Segway 101	4.00	Don Juans	Eager Bemer Baby This is a Miracle	Coral 61829 Fortune 836	VG+10 H 5
Elvis Presley Neil Sedaka	Little Sister/Latest Flame Alice in Wonderland(pic con	RCA 7908	1.50	Johnny Burnette Roy Hall	Gumbo (DJ) rocks Three Alley Cats	Freedom 44011 HiQ 5045	M- 10 M 5
12 - Carlotte (17 - 17 - 17 - 17 - 17 - 17 - 17 - 17	Happy Birthday sweet 16	RCA 7957	1.50	Fats Domino (marcon) Smiley Lewis	What Will I Tell My Heart Come On (shiny red)	Imperial 5454	M 3
Tokens	Lion Sleeps Tonight Hear the Bells	RCA 7954 RCA 8210	2.00	Bob Luman	All Night Long (Rocks-marcon)		M 4 M 5
Paul Anka Pic cov	Steel Guitar, Glass of Wine Love me Warm & Tender	RCA 8030 RCA 7977	1.25	Lee Maye (of Crowns) Bing Day	Only a Dream DJ I Can't Help It (rocks)	Jamie 1284 Mercury 71446	M 2 M 5
Baysiders	Trees	Bverest	1.75	H. Melvin & Bluenotes EP Capris	Let It Be You(cover) From the Vine came the Grape	Phil. Int. 648	M 2 M 3
Vinny(Catalano) & Kenny Capris	School Time Limbo	Fire 1005 Mr. Peeke 118	1.75	Janis Martin EP	Just Squeeze Me (cover)	RCA 4093	VG+ 9
Ray Smith 45 RPM AUCTION - ALL	Travelin' Salesman RECORDS \$3.00 MINIMUM BID	≝un 372	2.00	Don Gibson Jerry Naylor	Flue Blue Day Your Thirteen (J.BurnetteTake	RCA 4323 off)Skyla 1118	H 4
Ricky Nelson EP Terry Noland	Sings Spirituals Patti Baby (Lab. faded)	Imperial 165 Brunswick 55036	M-	Holidays Tony Allen & Chimes	Irene (With Lines) Especially (with lines)	Specialty 533 Specialty 570	M 3 M 3
	Sugar Drop * *	Brunswick 55092	H-	Sammy Lewis Ray Harris	I Feel so Worried	Sun 218 Sun 254	M 15 M 12
Elvis Presley EP Jape Richardson	Perfect for Parties(both S) Crazy Blues	Merc.Starday 71219		Sonny Burgess	Restless	Sun 263	M 5 H 2
Larry Santos (The 4 Seasons)		Atlantic 2250 LPS-SLGHT BACK COVE	Min. 15.	Jack Scott NOTE: If you are an avid col	llector, please send your war	Top Rank 2093 t lists, as I am se	lling
Larry Santos (The 4 Seasons) ALBUMS: FIXED PRICE, MONO I Jimmy Clanton	XCEPT WHERE NOTED-4 SEASONS Jimmy's Blue	Ace 1008	P.50	NOTE: If you are an avid col	llector, please send your war	t lists, as I am se	lling
Larry Santos (The 4 Seasons) ALBUMS: FIXED PRICE, MONO E Jimmy Clanton Bill Haley & Comets Spellbinders	XCEPT WHERE NOTED-4 SEASONS Jimmy's Blue Rockin' Around the World The Magic of	Ace 1009 Decca 8692 Columbia 2514	9.50 15.00 4.00	NOTE: If you are an avid comost of my collection. Also JOHN KURTS, 110 BEMENT AVENU	llector, please send your wan so, ask for my huge sale list UE, STATEN ISLAND, N.Y. 10310	t lists, as I am se 	lling
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Larry Santos (The 4 Seasons) ALBUMS: FIXED PRICE, MONO I Jimmy Clanton Bill Haley & Comets Spellbinders Jess Belvin Barry & Tamerlanes Boddy Bolly Boddy Johnson Orch Anneste Four Seasons Al Brown & Ringtoppers Eddie Cochran Bob Crew Various Artists Reparate & Delrons Belsonts Clyde McPhatter Roif Harris Mickey Baker Bobby Vee Connie Francis Martin Denny Fleetwoods Dee Clark Diane Renay ALBUMS FOR AUCTION: MINIMUM Baysiders Scotti Moore Elvis Preslay Press Confere Soundtrack James Dean Story GOOD DEAL: Purchase \$25.00 Bids included) and receive RIP LAY, P.O. BOX 16115, SAN Jimmy Clanton Rolland Stone Angels Chris Kenner Ben E. King Clowers Betty Johnson Buddy Guy Phil Upchurch Linda Scott King Cole Trio Four Preps Wanda Jackson Chantels Narvel Felts Moonglows Four Knights Buddy Holly Johnson Buddy Guy Phil Upchurch Linda Scott King Cole Trio Four Preps Wanda Jackson Chantels Diablos Fleetwoods Jim Lowe Four Knights Buddy Holly Johnson Buddy Holly Johnson Buddy Foll Rolly Johnson Buddy Foll Rolly Johnson Buddy Foll Rolly Johnson Buddy Guy Fhil Upchurch Linda Scott King Cole Trio Four Preps Wanda Jackson Chantels Diablos Nathaniel Mayer Diablos Nathaniel Mayer Diablos	XCEPT WHERE NOTED-4 SEASONS Jimmy's Blue Rockin' Around the World The Magic of But not Forgotten (ST) I Wonder What he's Doing Giant (St) Go Ahead & Rock Rock Muscle Beach Farty Ain't that s Shame Stay Big Girls Don't Cry Sherry The Madison (ST) Mever to be Forgotten Kicks Win Kicks Win Croup of Goodies Whenever Teenager Cries Summer Love Whenever Teenager Cries Summer Love Live at the Apollo Tie Me Kangaroo Down Wildest Outar(ST) Meets the Crickets Connie's Greatest Hits Physics Connie's Form Wildest Outar (ST) Meets the Crickets Connie's Greatest Hits Connie's Greatest Hits Connie's Form Wildest Outar Them Music From worth of 45's or EP's or \$35 froe mint LP - Jackpot of Hits Form Wildest Connie's Form Form Contended Hits (St) Dance Party Touch of Betty With Junior Wells (White Play You Can't Sit Down Starlite Starbite Linda's Greatest Hits King Cole Trio 26 Miles There's Party Goin' On On Tour Good Love Was Mir Collectors Showcase Duran Knights Tear It Up From the Beginning (unrel) At Pacolina Jr. High All Thru the Nite Mr. Blue Behind the Green Door There's our Song Again Fortune of Hits Vol 1 "Vol 11" Village of Love Mind over Matter	LPS-SIGHT BACK COVIA- Ace 1009 Decca 9692 Decca 9692 Decca 9692 Decca 9692 Voltant 4056 Coral 757904 Forum 9022 Vista 3314 Vee-Tay 1059 Vee-Tay 1069 Vee-Tay 1047 20th Cent. Fox 310 Everest 5124 Epic 34103 Ball 11 World Pacific 2005 Vee-Tay 1047 20th Cent. Fox 310 Everest 5124 Epic 34103 Ball 11 World Pacific 2005 Vee-Tay 1047 20th Cent. Fox 310 Everest 5124 Expic 3109 Ace 1019 Ace 1018 Ace 1019 Ace 1018 Ace 1019 Ace 1019 Ace 1019 Capted 911 Siblue Thumb 20 Boyd 1162 Can. Amer. 1007 Capted 924 Capted 934 Capted 940 Contectlation 2 Contectlation 3051 End 312 Fortume 8012 Fortume 8012 Fortume 8014 Fortume 8015 Fortume 8015	R DAMAGE 9.50 15.00 4.00 4.00 10.00	(no cover) EP (no co	llector, please send your warso, ask for my huge sale list """ """ """ """ """ """" """" """"""""	t lists, as I am set; LEVIS AUCTION-ALL T FROM RECORD. A7-6381 47-6638 47-6604 47-6604 47-6604 47-6604 47-6604 47-6604 47-6849 47-7880 47-7880 47-7880 47-7880 47-7880 47-7820 47-7820 47-7827 47-7810 47-7827 47-7827 47-980 47-9920 47-9921 47-9741 47-9741 47-9741 47-9741 74-9741 74-980 47-9980 48-1017 74-0130 RCA 74-0651 74-0769 74-0815 RCA 54-0651 74-0769 74-0815 RCA 54-0651 74-0769 74-0815 RCA 54-0651 74-0769 47-9880 48-1017 74-0130 RCA 74-0651 74-0769 48-1017 74-0130 RCA 74-0651 74-0815 RCA 54-0651 74-0815 RCA 74-0651 RCA 74-06	Iling
Larry Santos (The 4 Seasons) ALBUMS: FIXED PRICE, MONO I Jimmy Clanton Bill Haley & Comets Spellbinders Jess Belvin Barry & Tamerlanes Boddy Bolly Buddy Johnson Orch Annette Four Seasons	XCEPT WHERE NOTED-4 SEASONS Jimmy's Blue Rockin' Around the World The Magic of But not Forgotten (ST) I Wonder What he's Doing Giant (St) Go Ahead & Rock Rock Muscle Beach Farty Ain't that s Shame Stay Big Girls Don't Cry Sherry The Madison (ST) Never to be Forgotten Kicks With Group of Goodies Whenever Teenager Cries Summer Love Live at the Apolio Tie Me Kangaroo Down Wildest Guitar(ST) Meets the Crickets Connie's Greatest Hits Connie's Greatest Hits Connie's Greatest Hits Roy Blue Best of Ray Blue Best of Ray Blue Bost of Ray Blue Bost of Stay Blue Bost of Stay Blue Bost of Forgotten Wildest Greatest Hits Connie's Greatest Hits Packpot of Mi Free mint IP - Jackpot of Mi Sing Land of 1000 Dances Greatest Hits (St) Dance Party Touch of Streatest Hits (St) Dance Party Touch of Hetty With Junior Mells (white Play You Can't Sit Down Starlite Starpite Linda's Greatest Hits King Cole Trio 26 Miles There's Party Goin' On On Tour When Your Good Love Was Mir Collectors Showcase Four Knights Giant Tear It Up From the Beginning (unrel) At Paccins Jr, High All Thru the Nite Mr. Blue Behind the Green Door There's our Song Again Fortune of Hits Vol 11 Village of Love	LPS-SIGHT BACK COVI Acc 1009 Decca 9692 Decca 9692 Decca 9692 Columbia 2514 United 7720 Valiant 4056 Coral 757504 Forum 9022 Vista 3314 Veeday 1089 Experies 1089 Liberty 320 Marvick 7009 Mercury 20915 Epic Atlantic 8035 Liberty 3122 Doltom 8001 Veeday 1087 V	UR DANAGE 9.50 9.50 4.00 4.00 10.00 12.00 00 12.00 00 12.00	(no cover) EP (no co	llector, please send your warso, ask for my huse sale list "". STATEM ISLAND, N.Y. 1031 ION + PIC COVER WHEN DIFFERING GOOD Rockin Tonight Milkeow Blues Boogie 1'11 Never Let You Go D. 1'12 Never Let You Go D. 1'12 Never Let You Go D. 1'2 Never Let You Go D. 1'3 Never Let You Go D. 1'4 Never Let You Go D. 1'4 Never Let You Go D. 1'5 Never Let You Go D	t lists, as I am set; LEVIS AUCTION-ALL T FROM RECORD. A7-6381 47-6638 47-6604 47-6604 47-6604 47-6604 47-6604 47-6604 47-6849 47-7880 47-7880 47-7880 47-7880 47-7880 47-7820 47-7820 47-7827 47-7810 47-7827 47-7827 47-980 47-9920 47-9921 47-9741 47-9741 47-9741 47-9741 74-9741 74-980 47-9980 48-1017 74-0130 RCA 74-0651 74-0769 74-0815 RCA 54-0651 74-0769 74-0815 RCA 54-0651 74-0769 74-0815 RCA 54-0651 74-0769 47-9880 48-1017 74-0130 RCA 74-0651 74-0769 48-1017 74-0130 RCA 74-0651 74-0815 RCA 54-0651 74-0815 RCA 74-0651 RCA 74-06	Iling

Ritchie Valens Gene Summers	Live at Pacoina Jr. High	elda 2 hu obbasa(b)	8	Five Scalders	There Will Come a Time Just Love Me Baby	Drummond 3000	M- VG+
Mickey Hawks	RAR Vol. 2 very good R-A-B.		7	Rosco Gordon Charlie Feathers	Peepin* Eyes	Flip 227 Flip 503	M-
Memphis Blues at Sunshine; 1 Memphis Rocks the Country; 1	9 unreleased blues numbers fr Hillbilly & Country, early Sur	rom Sun Masters "	7	Miller Sisters Five Keys	Someday You Will Pay Yes Sir That's My Baby	Flip 504 Aladdin 3118	M- M-
The Crickets	Chirping Crickets	Coral mono	5	Sha-Weez	Yes Sir That's My Baby No One to Love Me (DJ-label	does not resemble Aladdin 3170	м
ALSO MANY OTHERS WITH DIPPER	His old Specialty album in t RENT ROCK-A-BILLY ARTISTS. A	LL ARE REGULAR ISS	UES	Dave Burgess	usual Aladdin) Judalina(plain white label	with info, hand	
EXCEPT STATED. (B). LISTS	S OF TRACKS IS SENT BY REQUES	T AND WITH AN INC.			Judalina (plain white label stamped, Test pressing?)	Okeh 7002	
FLORA M. WHELDON, 22731 #2 1	STEVENS CREEK BLVD., CUPERTIN ORDERS UNDER \$5.00. FIRST P	O, CALIF. 95014. AL	DD 50¢	DENNY MOSESMAN, P.O.Box 76, Swinging Blue Jeans	ROWLETT, TEXAS 75008-ALL MI	NT-50¢ POST.& HANDL	ING-LP'S
Sonny Boy Williamson EP	Kings of the Blues + 3(Eng)	RCA EP 203	M Min.8	Ed "Kookie" Byrnes	Hippy Hippy Shake Kookie	Imperial 9261 Warner 1309	
Otis Rush Daddyo Gibson	Night Train web	Cobra 5000 Checker 848	VG* 6	Happenings Trashmen	Greatest Hits Surfin' Bird	Jubilee 8030 Ster Garret 200	eo
Gene Allison (orig) Jimmy Road	You Can Make it if you Try	VeeJay 256	VG+	Shadows of Knight	Gloria	Dunwich 666 Ster	eo
	Baby What's on Your Mind (MOL You Got Me Crying My First Plea (MOL)	VeeJay 275	VG	Roy Orbison McCoys	Greatest Hits You Make Me Feel So Good	Monument 4009 Bang 213	
: :	You're Something Else	VeeJay 203 VeeJay 270	VG- VG	Everly Bros. Soundtrack	Folk Songs 77 Sunset Strip	Cadence 25059 Ster Warner 1289	eo,
Memphis Slim	Stroll on Little Girl (WOL)	VeeJay 271 VeeJay	VG-	Diane Renay Shangri-las	Navy Blue	20th Cent 3133	
John Lee Hooker orig.	Hobo Blues	VeeJay 331	м	Idle Race (Jeff Lynne)	Birthday Party	Red Bird 104 Liberty 7603 Ster	eo
• Purple Little Oscar	No More Doggin Suicide Blues	Battle 45901 Palos 1201	VG+	Jay & Americans Playmates	Live At Play With	U.S. 3300 Forum 9012 Ster	en.
B.B. King	You Can't Fool My Heart (blk)	RPM 490	M-	W. Fontana & Mindbenders	Came of Love	Fontana 67542 Ster	
Buddy Ace orig. Paul Perrynan	Yes I Do	Duke 176 Duke 162	VG VG	Bobby Freeman Raindrops (J. Barry & E. Green	Twist With nwich) Raindrops	Jubilee 5010 Jubilee 5023 Ster	80
Bobby Blue Bland	Last Night It's My Life Baby	Duke 196 Duke 141	VG-	Happenings/Tokens	Back to Back	BT Puppy 1002	
Farmer meaning B	Farther up The Road	Duke 170	VG+	SPENCE, 489 HUDSON STREET, 1	NEW YORK, N.Y. 10014 - ALL O	RICINAL 45 RPM	Name and
Little Jr. Parker	Next Time You See Me (LT) Mother-in-law Blues (WOL)	Duke 164 Duke 157	VG+ VG	Five Keys Diablos	Gee Whittakers An Old Fashioned Girl	Capitol Portune	M \$6 M 7
Frankie Lee Sims white	Hey Little Girl You Won't be Needin Me (WOL)	Ace 527 Excello 2064	VG=	Diablos King Bees	Harriet Lonely Love	Fortune KRC	M 8 M 7
Cuitar Gable orig.	Please Operator	Excello 2153	M-	Penguins	Be Mine or be a Fool	Mercury	M 8
Arthur Gunter	Baby You Better Listen (MOL) Love Has Got Me	Excello 2064	VG VG	Solitaires Gloria Mann (Group)	The Wedding I Played The Fool	Old Town Sound	M 8 M 9
Lazy Lester Clarence Samuels	They call me Lazy Chicken Hearted Woman (WOL)	Excello 2107 Excello 2093	VG+ VG-	Clovers Doris Browne (Group)	Here goes a Fool Oh Baby	Atlantic Gotham	M 15 M 16
Slim Harpo	I'm a King Bee	Excello 2113	VG-	Smoothtones	Bring Back Your Love to Me	Jem	M 20
John Lee Hooker	Still Rainin' in my Heart Lookin' for a Woman(red)	Excello 2253(DJ) Modern 978	VG+/VG-	Edna McGriff Buddies	Heavenly Father (script) I'm Afraid DJ	Jubilee BCA	M 25 VG 25
Little Walter	Rock Nottom (red)	Checker 904	VG	Youngtones Inkspots	Patricia Melody of Love	X-Tra King	M 17 M 14
78 RPM Otis Harris	Wakin' Blues	Columbia 14428-D	M-Min20	5 Willows	Dolores	Allen	VG-50
Andrew Tubbs Big Joe Williams	Bilbo is Dead Bad Heart Blues	Trumpet 171	G+ Min20 M=	Cardinals Diamonds	I'll Always Love You (C) Cherry	Atlantic Atlantic	M 22 M 27
Slim Gilliard	Laughing in Rhythm Gonna tell Your Mother(red)	Mercury 5606	VG+	Pipes	Be Fair	Dootone	M 25 M 22
Jimmy McCracklin Little Willie Littlefield Sam "lightning" Hopkins	Moon is Risin'	Modern 726	M-	Sonny Til Marylanders	For All We Know (red Pl.scrip Gold Old 99 red Pl.	Jubilee	M- 45
일본 이 경영 시간 시간 경영 경우	Shinin Moon (blue) Mercy	Modern 20-543 Modern 20-552	M- VG+	Castelles	Marcella Over a Cup of Coffee (Niue)	Grand Grand	M- 70 M- 90
Roy Hawkins	Doin' All Right (red) Stumbling Block Blues	Modern 869 Red Robin 109	VG+	Orioles	Till Then red plastic For all we Know	Jubilee VeeJay	M-100 VG 15
Campion Jack Dupree Big Bill	Hard Hearted Woman	Okeh 6651	VG+	Crickets	Are You Looking for Sweether	art JayDee	M 35
Otis Jackson (red)	Bad Acting Woman Tell Me Why you Like Rooseve	Okeh 6724	N VG+	Whispers Inspirators	Fool Heart If Loving you is Wrong	Gotham Treat	M 20 M 42
The Falcons	How Blind can You Re	Regent 1041	VO+	Eldorados	My Loving Raby (redplas)	VeeJay	VG 60
LP'S Muddy Waters	Best of Muddy Waters(blue)	Chess 1427	VG+	Orioles Checkers	Waiting (tiny chip in rim) I Promise You	Jubilee(script) King	M- 75 M 40
Sonny Boy Williamson Howlin' Wolf	More Real Folk Blues	Chess 1509 Crown 5240	VG N-	Meadowlarks Quailtones	I Am a Believer Tears of Love	Dootone	M 40 M 80
Lightnin' Hopkins	Sings the Blues (gray) Sings the Blues	Crown 5224	VG+	Hurricanes	Poor Little Dancing Girl		
John Lee Hooker Lil Son Jackson	Rockin' and Rollin'	Crown 5157 Imperial 9142	NG M	JOHN DUNN, 2566 WEST 13TH ST	REET, BROOKLYN, NEW YORK 11:	223-MINIMUM BIDS NO	TED-45RPM
Little Walter + 9	The Blues (english pressing)	Marble Arch 804	VG+	Jiving Juniors Drivers	Sweet as an Angel Doe Doe	Asnes 103 Alton 252	M 52 M 4
1. D DOVER D D DOW 13605	CAN AMPONTO TEXAS 78213 U.S.	A AN REMITVOCAL	GROUPS)	Delroys	Love me Tenderly	Carol 4113	M 2
& INSURANCE EXTRA.	CONSERVATIVELY GRADED, MOI	RE OFFERS INVITED.		Infascinations Clyde Stacy	I'm so In Love (2) Hoy Hoy	Clauwell 004 candlelite 1015	M 2 M 3
Twilighters	Little Did I Dream Jerri-Lee/Hey Now (DJ)	MGM K-55011 Decca 30948	VG VG		A Broken Heart	Candlelite 1018 Chelsea 1005	M- 2 M 2 M 1
Flamingos Hollywood Flames	I Know	Decca 48331	M-	Emmy Oro (Group) Jesters	Is it a Sin I Laughed (2)	Cyclone 5011	H 1
Tangiers Barons	Vabarin Forget about Me	Decca 29603 Decca 29293	VG+	Five Notes	Show Me The Way	Chess 1614	M 8 M 4
1	Year and a Day "	Decca 48323 Decca 48307	VG VG	Flamingos Penrl & Deltars (Kodaks)	Lovers Never Say Goodbye Teenagers Dream	End 1035 Fury 1048	M 4
Shadows Hi-Lites	Tell Her I Found a Love	Okeh 7046	VG	Dominos Premiers	Until Real Thing Comes Alons	Federal 12162 (511) FM 677	M 7
Mascots Hurricanes (biographical)	Please have Mercy Maybe It's all for the Best	MGR K11959 King 4867(DJ)	M- VG+	Tellers	I Wanna Run to You	Fire 1038 Gem 224	M 6 G 10
Cupids	Answer to your Prayer (DJ) Yes my Baby	Decca 30279 Peacock 1655	VG H	Pive Embers Ducames	Please Come Home I'm So Happy	Goldsic 3024	M 2
Scamps Ink Spots	I'll Walk a Country Mile	King 4857	M	Whispers Deltairs	Fool Heart (WOL) Lullaby of the Bells (2)	Gotham 7309 Ivy 101	M- 15 M 1
Spiders Dodgers	I'll Stop Crying (Blue scrpt You Make me Happy (blue)	Aladdin 3259	M-	Unique Teens	Jeannie	Ivy 112	M 3 M 8
Starlings	My Plea for Los	Josie (Joz) 760	н	Spiders Blue Notes	Tears Began to Flow(blue sc: If you Love Me	Josie 800	M 12
Troopers Flamingos	My Resolution My Faith in you/Nelpless-dj	Lamp 2009 Decca 30454	M- M-	Marylanders Orioles	Good old 99 (Red Wax) Trust in Me (script)	Jubilee 5114 Jubilee 5074	M- 25 M 75
Minorbops	Need you Tonight	Lamp 2012 Excello 2110	M- M-	Swallows	Eternally	King 4501	M-100
Gladiolas B. Ward & Dominoes	Comin' Home to You May I Never Love Again	King 1492	VG+	Five Crystals Jape Richarson (Big Bopper)	Hey Landlord Degger to a King(Slt.L.T.)	Kane 25592 Mercury 71219	M 10
Howie & Sapphires	More than Day Sefore (Yel)	Okeh 7112 Chart 608	VG+	Velours Colts	This could be the Nite Sweet Sixteen	Onyx 515 Plasa 505	M 12
Ink Spots	Yesterdays	King 1378 King 5037	VG H-	Capitols	Angel of Love	Pet 807	M 12
Teardrops Casanovas	You are my Queen (DJ) (SOL)	Apollo 523	VO	Little Augie Austin (Group) Mellomoods	My Love For You I'm Lost	Pontiac 101 Prestige 856	M 2 M- 80
Pharaos Thurk Ravenscroft&Sky Boys	Tender Touch Never Doubt My Love (SOL)	Donna 1327 Fabor 4005	M- VG-	Velvets Crows	I Miss You (red wax)	Red Robin 122 Rama 30	M- 25 M 75
Cantaleers	Come Back I'll be Around	Felsted 8504 Felsted 8585	N- VG+	Five Crowns	You came to Me	Riviera 990 Sketch 219	M 100 M 3
Drivers		Darlows 6117	VG-	Jive Pive Halos	United Come on	Seven Arts 720	H 2
Flamingos MISCELLANEOUS 45 RPM RECORD	A Kiss From your Lips S, INCLUDING ROCKABILLY: Baby, Let's Play House (Pair label, also minor WOL each a How Long	Checker 837	VG+	Goldentones Softones	I'm Wrong My Mother's Byes	Samson 107 Samson 103	M 15
Elvis Presley	Baby, Let's Play House (Pain	t Splotch on	G	Fascinations	Midnight	Sure 106 Saxony 103	M 15 G 10
naddre nes armerry			H-	Victorians Calendars	Heartbreaking Moon Share My Love	Tribune 1001	M 2
Jack Earls Mac Sales	Slow Down Gal Named Joe red	Sun 240 Meteor 5022	M-	Clusters Penguine	Darling Can't you Tell(bloc) Dealer of Dreams	k prt)TeeGee 102 Wing 90076	М 3
Brad Suggs	Bop Baby Bop black Midnite Train	Meteor 5034 Coral 61675	M- VG+	Collegians	Zoon Zoon Zoon (2)	Winley 224 Winley 221	M H 1 H 1 H 1 H 1 H 1
Johnny Burnette Trio Jackie Lee Cochran Rudy "Tutti" Grayzell	Ruby Pearl	Decca 30206	VG+	Jesters *	Please Let me Love You (2) Love no one But You	Winley 218 Winley 225	ñ 1
Rudy "Tutti" Grayzell Ronnie Self	Jig Ga Lee Ga Ain't I'm a Dog	Starday 270 Columbia 40989	M- VG+	• Paragons	The Plea	Winley 225 Winley 215	M 1
Big Danny Oliver	Sapphire	Trend 30-012 Phillips 3559	M- M-		Let's Start Over Again "	Winley 220	H 1
The Hawk (Jerry Lee Lewis pi Freddy Fender	Wasted Days & Wasted Nites	Duncan 1001	VG	THE POLLOWING ARE 78 RPM:	The Vows of Love	Winley 227	
Mickey Gilley	Crazy Baby Tell Me Why	Duncan 1002 Minor 106	VG VG+	Pive Willows	My Dear Dearest Darling Dolores	Allen 1000 Allen 1002	M B M 5
Mac Curtis	If I Had me a Woman Cool Gator Shoes (DJ)	King 4927 Decca 30947	M- VG	Larks	Darlin'	Apollo 437	M 30
Carl Belew Joe Clay	Sixteen Chicks	Vik 0211	M-	Shadows Moonglows	Stay Baby Please	Decca 28765 Chance 1147	M 5 VG 5
Arlie Duff Five Strings	Alligator Come Across (DJ) I Like It	Decca 29987 SOL Columbia 21361	VG M~		My Gal If I Can't have You	Chance 1161 Chance 1133	H 5
	Drinking Wine Spoli Oli	Columbia 21403	VG- VG-	Flamingos •	That's My Desire	Chance 1140	M- 5
Jimmy Dee Margie Day	Henrietta No No	TNT 146 Cat 110	VG	:	Plan for Love Cross over the Bridge	Chance 1149 Chance 1154	M- 5
Ray Liberto	Wicked Wicked Woman Walkin' and Talkin'	TNT 156 Bonus 7019	VG- VG-	Royals	Someone like You	Federal 12160	M 5
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Four Buddies	Sweet Slumber	Savoy 779 Chance 1141	M- M-	•	Where do I go From Here	King 4579	H 3
Spaniels Swallows	Baby It's You Dearest	King 4459	M-	- Chackers	Trust Me Nights Curtains	King 4656 King 4581	M 10
Orioles	I Cross My Fingers I Miss You So	Jubilee 5040 Jubilee 5051	M- M-	Valentines Ravens	Tonight Kathleen Whiffenpoof Song	01d Town 1009 Okeh 6825	M 10 M 5
•	It's Over Because	Jubilee 5082	VG+	Five Crowns	Who Can Be True	Rainbow 184	M 12
Marylanders Blenders	Make Me Thrill Again I Don't Miss You Anymore	Jubilee 5091 MGM 11488	H-	Hollywood Four Flames Hollywood Flames	I'll Always be a Fool I Know	R.I.H.164 Swingtime 345	M B
Crows	Seven Lonely Days Untrue	Rama RR 3 Rama RR 29	M- M-	Feathers	Johnny Darling I Was Wrong	Showtime 1104	M 5 M 20
Larks	Hey Little Girl	Apollo 429	VG	Charmers		Timely 1009	

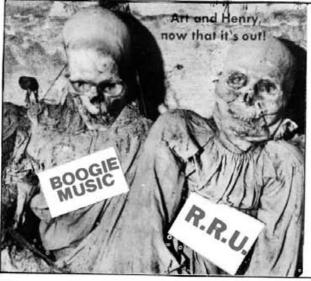
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